

HIT PARADER

50¢

CDC

APR. '72

WORDS TO THE HIT SONGS OF THE MONTH

I'D LIKE TO TEACH THE WORLD TO SING • AN AMERICAN TRILOGY
DAY AFTER DAY • SOUR SUITE • IT'S ONE OF THOSE NIGHTS
HALLELUJAH • PRETTY AS YOU FEEL • WHITE LIES, BLUE EYES
LET IT BE • HEY BIG BROTHER • I KNOW I'M LOSING YOU
ONE MONKEY DON'T STOP NO SHOW • CAN I GET A WITNESS
HEY GIRL • LET'S STAY TOGETHER • LOVE GONNA PACK UP
WHERE DID OUR LOVE GO • ANTICIPATION

CAROLE KING

NEARLY
400
SONGS

LENNON-Mc CARTNEY WHO WROTE WHAT?

BLACK
SABBATH
THE
CRITICS

THREE
DOG
NIGHT

BREAD

CREEDENCE
CANNED HEAT



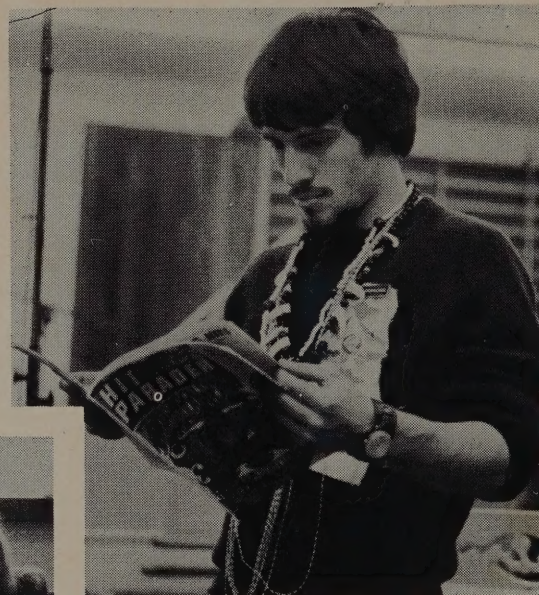
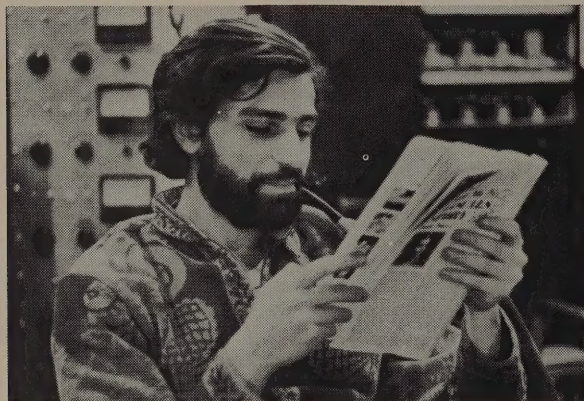
GRAND
FUNK
RAILROAD

IN THE
STUDIO

B.B.
KING

6h005h000 | 6h005h000 | 6h005h000 | 6h005h000

FAMOUS PEOPLE READ HIT PARADER...



Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

WHEN WE GIVE THEM A FREE COPY!

If you're not a famous person you'll have to subscribe! If you ever become famous we'll give you a free copy. That's a promise!

Special money-saving offer
for non celebrities.

\$5.00 for
12 BIG ISSUES

\$8.50 for
24 BIG ISSUES

HIT PARADER, Dept. HP472
CHARLTON BUILDING, DERBY, CONN. 06418

Gentlemen:

Enclosed is: ☐ \$5.00 for 12 issues (one year)
☐ \$8.50 for 24 issues (two years)

(Canada Add 25% - Foreign 50%)

☐ New Subscription (check one) ☐ Renewal

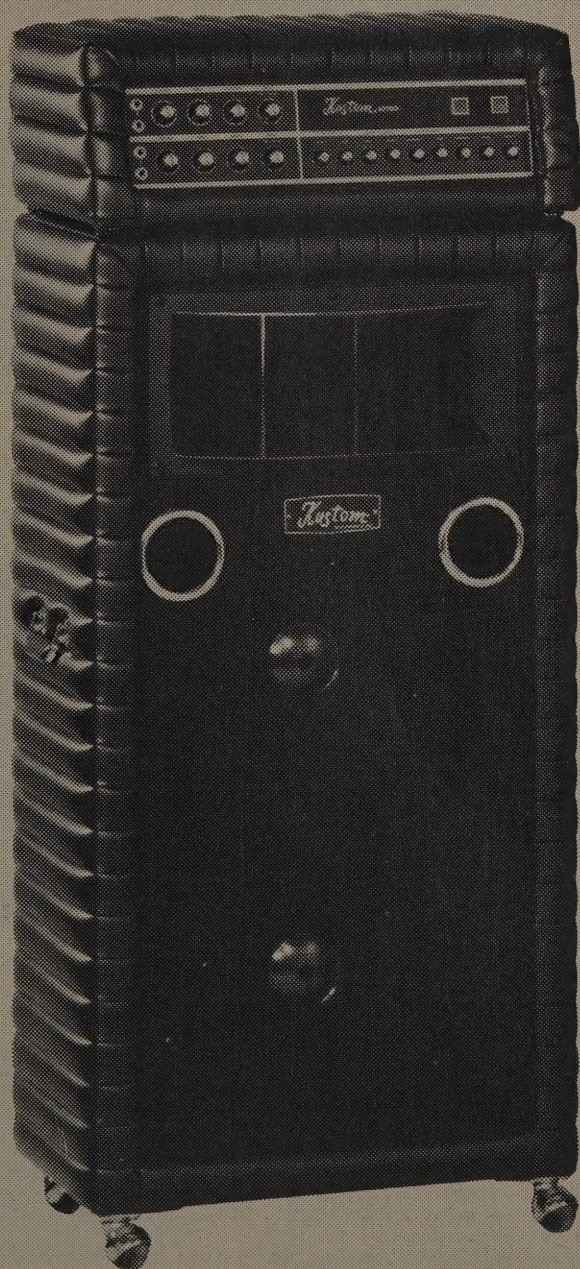
Please enter my subscription to HIT PARADER today

Name.....

Address.....

City.....State.....Zip.....

All new for '72



All NEW 150, 250 and 500 series amplifiers for bass and guitar. All NEW sound control with two separate channels to give you complete control over your sound. One channel with exclusive Selectone, and the other channel with independent bass, middle and treble controls.

All NEW special effects for the mood and music you play. 250 and 500 series units available with full-control fuzz (distortion), selective boost (including expression pedal for Wah-Wah type sounds), reverb, tremolo and vibrato.

Kustom has put it ALL together. See your nearest Kustom dealer and see for yourself why Kustom is America's best seller.

KUSTOM ELECTRONICS, INC.
Chanute, Kansas 66720



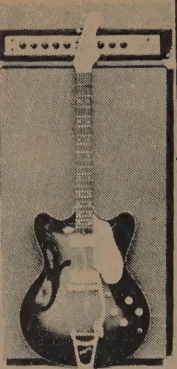
.....has the advantage.

WHOLESALE

Factory Direct Savings up to 55% on Lead Amps, Bass Amps, Organ Amps, and Super 4 Channel P.A. Systems with RMS wattages up to 200 Watts and 587 Watts Peak. Featuring Altec Lansing, CTS, and Jensen speakers. Professional Hollow and Solid Body Spanish and Bass Guitars, Pedal Steel and Steel Guitars, Pickups, Parts, and Etc. Low low prices include factory warranties. **FREE** Trial Period on all instruments.

FREE 1971 Catalog
CARVIN CO.

1112 Industrial, Dept. HP
Escondido, Calif. 92025



Know The Charts

You can have a graph of the week-by-week ranking of every Top 100 record since 1955.

For information write
CONVEX INDUSTRIES

4720 Cheyenne • Boulder, Colo. 80303

Handsome Two-Tone Bonded Knit Slack Suit \$39.95

Sold by mail only



WRITE
FOR
FREE
CATALOG

Slack suits
Sport shirts
Dress shirts
Slacks
Jackets
Jump suits
Imported
footwear

The suit sensation of this or any other season! Made of wonder-soft Orlon acrylic Bonded Knit Jersey, the light, never-wrinkle fabric that always looks and feels right. Exciting two-tone design, with front and back panels on slacks matching belt and chest insert. Slacks have 22" flare bottoms; 2 1/4" Continental waistband with 2 button fastening; front western pockets. You never had it so handsome! A770 Brown and Beige. A771 Burgundy and Gray. A772 Black and Red. Jacket sizes: S,M,L,XL. Slacks waist sizes: 28 to 36. \$39.95 ppd., or \$5 deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear.

Eleganza

3911 Manley St., Brockton, Mass. 02403

HIT PARADER

NUMBER 93, APR., 1972

EXECUTIVE EDITOR/Patrick J. Masulli

EDITOR/Ian Dove

FEATURES EDITOR/Lisa Mehlman

WEST COAST EDITOR/Pete Senoff

NEW YORK NEWS/Joyce Becker

LONDON NEWS/Peter Jones

OLDIES CONSULTANT/Lenny Kaye

CANADIAN EDITOR/Ritchie Yorke

ART DIRECTOR/Madelyn Fisher

- 6/THE SCENE *Where is it heading?*
- 8/GRAND FUNK RAILROAD *Shipping Gold*
- 11/BLACK SABBATH *Critics don't matter*
- 15/JOHN LENNON *Lennon-McCartney, who wrote what?*
- 18/BREAD *Simple is best*
- 20/THE WHO *Phases of the Moon*
- 22/CANNED HEAT *Blues & color*
- 24/CREEDENCE CLEARWATER REVIVAL *The strength*
- 26/EVERLY BROTHERS *Today*
- 27/FRANK ZAPPA *Danger - group at work*
- 30/CAROLE KING *Nearly 400 Songs*
- 33/THREE DOG NIGHT *Power and pride*
- 37/FAST FLASHES *Aretha Franklin...Procol Harum...
Five Man Electrical Band*
- 39/B.B. KING *London Sessions*
- 41/MICKY NEWBURY *Emerging genius*
- 52/ALBUMS IN REVIEW
- 58/WE READ YOUR MAIL
- 60/READERS' REVIEWS
- 62/ARRIVALS *Gayle McCormick*
- 64/THE SHOPPING BAG

THIS MONTH'S TOP TUNES COMPLETE SONG INDEX ON PAGE 43



HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. © Copyright 1972 Charlton Publications, Inc. All rights reserved. Printed in the U. S. A. Annual subscription \$5.00, 24 issues \$8.50. Subscription Manager: Ida Cascio. Volume 31, No. 93, Apr., 1972. Authorized for sale in the U. S., its possessions, territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418, and accompanied by stamped self-addressed envelope.

NATIONAL ADVERTISING MANAGER: Barry Asch, 529 Fifth Ave., New York, N. Y. 10017, (212-667-2266);

VALMOR PARADE of WIG VALUES

WIG SALE

BUY A VALMOR WIG. GET
BEST VALUE FOR YOUR MONEY

WASH & WEAR STYLES

PERMA-STYLED NEVER NEED SETTING

HIGHEST QUALITY
LATEST STYLES
LOWEST PRICES



NEVER SET MIRACLE WASH AND WEAR STRETCH WIG—Latest Full Cap Permanently Styled—You can wash drip dry and never, never needs setting. Just brush any way you want it. Changes you instantly into a more exciting, more beautiful woman. **\$9⁹⁹**
No. TS-99—LOW PRICE....



WASH & WEAR—BRUSH & GO STRETCH WIG—Tapered back, Pre-cut, pre-styled. Lustrous modacrylic—so natural, looks exactly like real hair but Never Needs Setting. No beauty parlor styling bills. In seconds a new, more beautiful you. **\$9⁹⁹**
No. TS-99—LOW PRICE....



SHAKE & CURL 2 WAY MIRACLE STRETCH WIG—The New Wig with a Memory. Just brush it straight or shake it loosely curled. Wash and Wear—Perma Styled. So natural no one knows it's a wig. In seconds a New Beautiful You. **\$9⁹⁹**
No. CTS-99—VALMOR PRICE...



The New DUTCH BOY STRETCH WIG—Easy care, washable modacrylic miracle pre-styled wig. Never needs setting. Ready for instant wear, instant beauty. Exciting, casual look. Smooth, bangs, flirty swinging sides. Fits so easily. Unbelievable low price. **\$9⁹⁹**
No. DB-99—LOW PRICE....



THE LIONESS—LONG SHAGGY Stretch Wig—A New Fashion look—sexy—romantic. The latest Shagged cut. Permanently styled in layers of sensuous curves to come flowing down around face and back of neck. Latest Wash & Wear miracle synthetic fibre—looks like human hair but easier to care for. **\$10⁹⁹**
No. LI-109—VALMOR PRICE....



EXCITING NEW STRETCH WIG with SIDE PART. Pre-styled ready to wear Modacrylic. Natural skin part. Very chic and elegant for day or evening. Just wash and wear. Gives you Instant Beauty. Permanently styled. Never before low price. **\$19⁹⁹**
No. PT-199—LOW PRICE....



GREEK BOY-SHAG Fashion STRETCH WIG—Miracle modacrylic Pre-cut, pre-styled, washable. Never needs setting. Has low neckline, longer nape. They went mad for it in London, Hollywood and New York. Sold for much more anywhere else. **\$9⁹⁹**
No. SH-99—LOW PRICE....



LONGETTE PARTED Full Cap Stretch Wig. Beautiful you with latest Maxi full cap Wig Fall. Shoulder blanketing length. Washable, Perma-Styled Modacrylic. Never needs setting. **\$16⁹⁹**
No. PL-169—LOW PRICE....



AFRO-AMERICAN NATURAL Full Cap STRETCH WIG. Just slip on and in few seconds be a New Beautiful Natural looking female. The NEW LOOK—The AFRO LOOK has Permanent Curl for long wear. You'll be proud to wear it. Worth much more. **\$9⁹⁹**
No. AA-99—LOW PRICE....



BE ATTRACTIVE TO MEN—Latest Luxuriously Long **BANG-FALL** with Long, Filtritious **BANGS** attached to Fall. Fashionable synthetic hair—Looks and feels real soft like Human Hair. Swinging Sexy look. Men will take a good long look. **\$9⁹⁹**
No. BF-99—LOW PRICE....



FREEDOM WIG—Latest Wig Sensation —Permanently loose curl Natural look Made from Miracle Washable Synthetic fibre. Looks like real human hair but easier to take care of. Perfect fit, stretch cap. Look exciting. Men enjoy looking at you. **\$11⁹⁹**
No. FR-119—LOW PRICE....



THE GYPSY—Sensuous romantic New stretch wig. Tousled loosely curled top with extra long sweeping extended back. Real Sexy, Excites attention wherever you go. Men will take a long look at you. Miracle Washable Modacrylic. Perma styled. **\$15⁹⁹**
No. GY-159—LOW PRICE....

CURLY GIRLY WIGLET
EXTRA FULL
EXTRA LARGE



CROWNING GLORY—Extra Full WIGLET comes Glamorously pre-styled ready for instant wear. Gorgeous Dynel looks and feels like real hair. Don't worry about hair too thin on top. Just pin on—Instantly adds fullness and beauty. Wonderful Value. **\$5⁰⁰**
No. W-455—VALMOR PRICE...

**LOWEST PRICES
BEST QUALITY
WHY PAY MORE
BUY A VALMOR WIG
GET BEST VALUE**

These are the **BEST WIGS, FALLS & CURLS** for your money. Glamorous Natural lustre. Ready for Instant Wear. In 1 minute change to a New more Beautiful lovely woman. Look exciting, thrilling, glamorous. Highest quality—You could pay much more elsewhere. Great value when you buy from Valmor. Pay less and get more value.

COLORS: Black, Off-Black, Dark, Medium or Light Brown, Dark or Light Auburn, Blond, Platinum, Dark or Light Frosted or Mixed Gray. State color. Satisfaction Guaranteed on Delivery. Money refunded if not worn or altered. Order C.O.D. Pay postman on delivery amount plus postage. If you send cash or money order company pays postage. ©1971

VALMOR HAIR STYLES
2411 PRAIRIE AVE. DEPT. 5075
CHICAGO, ILL. 60616

SEND NO MONEY
When You
BUY from
VALMOR
Just pay
POSTMAN
on
DELIVERY

ORDER COUPON

VALMOR HAIR STYLES DEPT. 5075

2411 PRAIRIE AVE., CHICAGO, ILL. 60616

PLEASE SEND ME THE FOLLOWING STYLES:

Style Number Description Price

Check Color: ☐ Black ☐ Off Black ☐ Dark Brown

☐ Medium Brown ☐ Light Brown ☐ Dark Auburn

☐ Light Auburn ☐ Blond ☐ Platinum

☐ Light Frosted ☐ Dark Frosted ☐ Mixed Gray

☐ Send C.O.D. I'll pay postman balance plus postage.

☐ I enclose full amount—Company pays postage.

Address _____ RFD _____

NAME _____ Box _____

City _____ State _____ Zip _____

THE SCENE

Where is our music, rock music, heading — a question that is often asked.

Sid Bernstein was asked it recently. Sid is a promoter and a manager.

He promoted the big 55,000 audience concert that Grand Funk Railroad did at Shea Stadium, but he'll also promote a \$2 concert at Carnegie Hall for, say, Ten Wheel Drive and Buzzy Linhart. He manages the Rascals and Mandrill among others and has been on the rock scene a long time, having presented the first Carnegie Hall and Shea Stadium Concerts by the Beatles in 1964. Before this he was into Latin jazz and Judy Garland concerts.

Sid got a flash when he sat watching George Harrison and the Leon Russell—organized group at Madison Square Garden — the Bangla Desh concert. . . Sid flashed that this perhaps was it. A artists performing as a single with a biggish band behind him.

Sid thinks we're heading into an era where more single artists will start to come through and there'll be fewer groups.

But he is unhappy that there are less and less places for them to play, or just get together and jam. New York is supposed to to be a major music center — it still is — but it has no informal after hours clubs to serve as a meeting place for performers to

exchange ideas in long jams. And the Fillmore has closed, the huge arenas sometimes aren't suitable, the small clubs sometimes aren't suitable, the high prices charged by the superstars aren't comfortable for the fans. . . and so on.

Sid is unhappy too about television, reckoning rightly that it is missing the boat where youth music is concerned. A decade ago, television had real power — Elvis Presley was up and away after his Ed Sullivan Show appearance, one of many.

But today, thinks Sid, television offers no help at all to the career of the rock artist. And radio is getting no better, working with a tighter and tighter Top 40 playlist, that means more repetition and little creativity.



THE RASCALS

G & K SALES

Express yourself, be yourself, do your thing with these great new things.

G & K SALES, Dept. 3736, 227 E. 45 St., N.Y., N.Y. 10017

SPECIAL BONUS OFFER

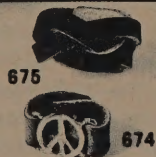
Select any \$1.00 item FREE when you order \$6.50 in merchandise. If your order totals \$10.00 or more choose \$2.00 worth of any items on this page FREE.

Black light posters are indicated (BL)



BLACK LIGHT ZODIAC
17" X 22"
\$1.50 each

**SATISFACTION GUARANTEED
OR YOUR MONEY REFUNDED**



RINGS

Real leather rings. Available with the Peace Symbol or in a braided style. \$1.00 each.

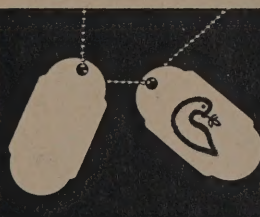
INCENSE

211. 50-60 sticks of beautifully fragrant Japanese incense in your choice of sandalwood, cherry, pine, kyara and orchid. Free miniature porcelain burner with each order. A fantastic buy at only 60¢ per box. All 5 fragrances only \$2.50.



DOG TAGS

991 Join the Army of Peace and wear your own special dog-tags. Two tags on one chain. Only \$1.00.

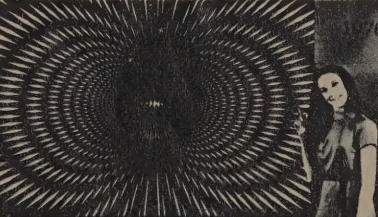


COPPER RING

167A We don't quite believe the rumors we hear about the magic of copper. We just think we've found a uniquely attractive way for you to demonstrate your feelings. Fully adjustable at only \$1.00 each.

GIANT 4'x6' WALL N'CEILING POSTER

1076 Most striking and vibrant ever produced. Giant optical moiré plays wild tricks on the eyes. Your biggest poster buy at only \$3.00.



PEOPLE PATCHES

Approx. 3" in diameter

High quality embroidered colored patches that really tell your friends where you're at. Only \$1.00 each. Special: Any 5 for only \$4.00.



MAKE CHECKS PAYABLE TO:
G & K SALES, Dept. 3836
227 E. 45 St.
New York, N.Y. 10017

**SATISFACTION
GUARANTEED
OR YOUR MONEY
REFUNDED**

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Please send me the items below:

NUMBER	DESCRIPTION	QTY.	PRICE
			\$

TOTAL MERCHANDISE
FOR NEW YORK STATE
RESIDENTS ONLY

POSTAGE & HANDLING

ADD TAX

□ CASH □ CHECK □ M.O. TOTAL \$

GRAND FUNK

Shipping Gold



Grand Funk Railroad sell a lot of records.

A lot of records!

They have now reached the enviable status in the music business where they "ship gold." This means that their albums get over \$1 million worth of orders before the release date, giving them an instant gold disc. (Another mark of esteem and financial heaviness -- they now have their own label, Grand Funk Railroad Records, which is distributed by Capitol).

With all this obvious money solidarity, perhaps Grand Funk could be expected to be lavish when it comes to recording. I mean, these days any old group can go into a recording studio and knock up between \$12,000 and \$30,000 getting the tracks down on an album. That's the average cost, by the way, although nobody really raises eyebrows when the figure gets up to \$50,000.

But Terry Knight, manager, producer and almost fourth member of Grand Funk (certainly the vocal one when it comes to interviews) keeps Grand Funk's costs down, right down in the studio.

Their last album, "E. Pluribus Funk" (Funk To The People) was their most expensive piece of product yet, mainly because they had to hire a concert hall to get the 50 odd symphony orchestra musicians in on the album.

Total cost, says Terry, was only \$5000.

"And that is expensive for Grand Funk. Usually we can bring an album in with recording costs of only \$3000. To pay as much as \$50,000 in studio costs is just ridiculous -- it just shows that the group is unprepared."

How do Grand Funk manage it. . .

MEL SCHACHER -- last recording with a symphony orchestra.

RAILROAD

Photos by Terry Knight.

And Studio Costs

and in fact, how do Grand Funk record?

Terry explains: "The boys rehearse away from the studio at home where they feel natural for about six, maybe eight weeks. They never tape rehearsals. At the end of this period, I go in and we make the final preparations to record -- decide on the programming, cut an intro here, an ending there, maybe change some words.

"The boys respect my judgement -- it's part of our working arrangement. I am Grand Funk's tape recorder."

From here the group goes into the recording studio in Cleveland where they have always recorded.

Says Terry: "We then go into the studio for only three days. Two days for laying down the music tracks and a final day for putting down the voice tracks. The boys then go home and I rest my ears and I go in and mix the album.

"The entire process takes five working days."

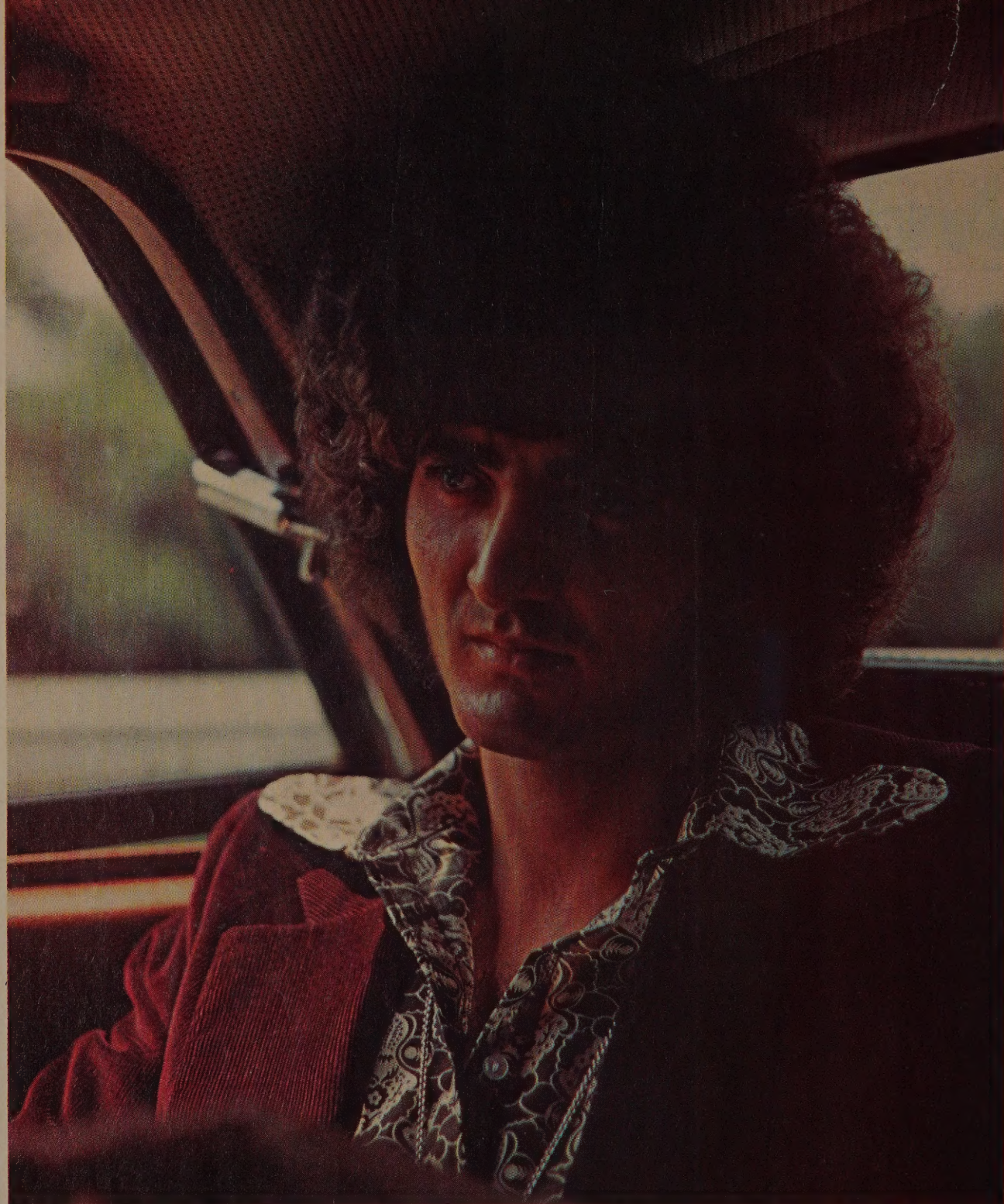
From this, plus some potent concert tours -- Grand Funk Railroad know where they'll be every day during 1972 -- are millionaires made!

It's not surprising with all this activity that brings Grand Funk's heavy style of rock to the people, that Terry Knight and Grand Funk just don't believe the "Rock is dead -- soft rock is king" controversy.

Terry points out that the real sell outs on today's market, apart from Grand Funk, are Ten Years After, Black Sabbath, the Who etc. All hard rockers to an amp. When we talked he produced the week's album chart and checked the top fifty albums -- it came out with 35 hard rock groups against 11 soft, with the rest



MARK FARNER -- rehearse the album for six to eight weeks.



DON BREWER – GFR in the right place at the right time.

soul groups and easy listening.

Terry points out that Grand Funk sold out Shea Stadium (55,000 people) and Led Zeppelin hold records in Vancouver, in terms of audience.

And yet Terry doesn't say that Grand Funk Railroad are hard rock, not in his comments, his advertising, not anywhere. "We never say Grand Funk are anything -- just that they are

here, if you want them."

He says: "Grand Funk were in the right place at the right time. They made no political statements, offered no solutions, took no stands and thereby created no controversy. They were like the early Beatles -- an escape mechanism, a safety valve for the young population of the world.

"Hard rock," says Terry, "is a very

public affair that is being shared by young people. Yet critics and writers try to foist soft rock on them, trying to restrict them to soft, possibly segregate it into something of their own, not to be shared by the masses. Yet while they say this, 55,000 people are literally rejoicing rock at Shea Stadium. The people support larger venues because it's what they want -- hard rock. □ FRANK SIMPSON



BLACK SABBATH — formed in January 1969 under the name Earth which was changed a year later to Black Sabbath.

BLACK SABBATH

Gradual Change and Live Gigs

Black Sabbath, having survived an earlier confused brush with fans mistakenly looking for a Satan Rock group (whatever that is), get attacked by the self imposed taste makers, the rock establishment, critics division.

Reason? Black Sabbath. Classification: heavy; Grand Funk Railroad.

Being a British group, they are also attacked on both sides — their album "Masters of Reality" had a hard time

coming through the typewriters of the British critics.

Tony Iommi, of the Sabbath, appears

quite unperturbed about the whole thing. He reckons critics and criticism

(continued on page 14)

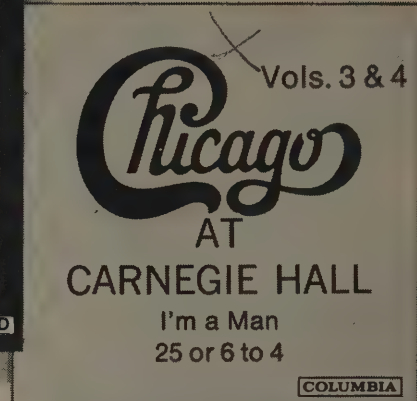
Any 14



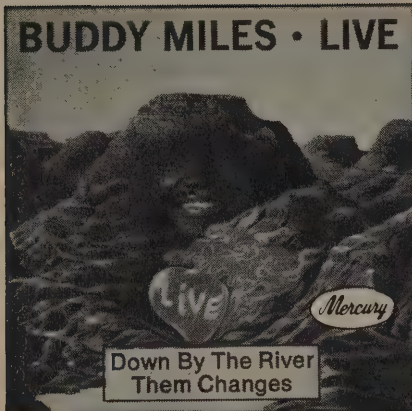
210161 2-record set counts
as one selection



210252 2-record set counts
as one selection



209726 2-record set counts
as one selection



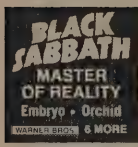
209148 2-record set counts
as one selection



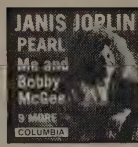
210229



209239



208363



198986



207977



199232



210153



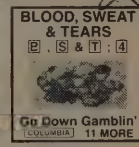
207993



206409



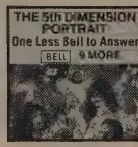
210237



202713



203919



191205



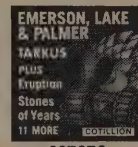
209114



209874



172254



207076



202473



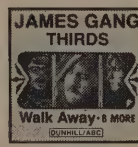
201772



209544



209973



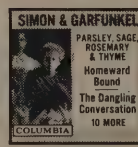
201905



206979



186106



134429



181222



209668



209957



197939



200014



209445



181909



188367



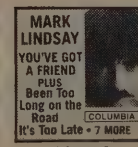
202390



183103



197954



207480



210146

records only \$2⁸⁶

if you join now and agree to buy just 10 records
(at regular Club prices) during the next 2 years



Yes, it's true! — if you join now, you may have ANY 14 of these records for only \$2.86. Just mail the application at the right, together with your check or money order. In exchange . . .

You agree to buy just ten records (at regular Club prices) in the coming two years — and you may cancel membership at any time after doing so.

Your own charge account will be opened upon enrollment . . . and the records you order as a member will be mailed and billed at the regular Club price of \$4.98 or \$5.98 each, plus processing and postage. (Multi-record sets are somewhat higher.)

You may accept or reject records as follows: every four weeks you will receive a new copy of the Club's music magazine, which describes the regular selection for each musical interest . . . plus hundreds of alternate selections.

... If you do not want any record in any month, just return the selection card provided by the date specified

... if you want only the regular selection for your musical interest, you need do nothing — it will be shipped to you automatically

... if you want any of the other records offered, just order them on the selection card and return it by the date specified

... and from time to time we will offer some special albums, which you may reject by returning the special dated form provided . . . or accept by simply doing nothing.

You'll be eligible for our bonus plan upon completing your enrollment agreement — a plan which enables you to get one record of your choice free (only 25¢ for processing and postage) for every one you buy thereafter. Act now — fill in and mail the application today!

Columbia Record Club
a service of
Columbia House
Terre Haute, Indiana 47608



of Black Sabbath.

reaction we got was just have one or two gigs where screaming but the rest — just quiet and appreciative. The critics go to the six o'clock if you're doing two shows a known fact that the second er.

thing you've got to consider critics is that if someone is an audience reaction, they think we are going down so

well when the kids don't rave all the time.

"In certain places in America the kids are afraid to get up and rave because the police might hit them over the head with a truncheon (nightstick)! The police can be very cruel like that."

Like any other very successful British group who work in America, Black Sabbath get criticised for "being unfaithful" to their British fans.

Says Tony: "We've still got a hard core of British fans and our records do well. I don't think we are being unfaithful to them by going to America. You can only play certain venues in Britain — the Albert Hall in London is great, for instance. But we reckon it's worthwhile going to America — and it's not just because of the money.

"The first tour we ever did there we made very little money. Now we do make some — and our records sell well. The albums get advance orders of around 200,000 which isn't bad at all, but then America is such a vast place. With each succeeding tour we like to cover parts that we haven't already visited and even this way we still haven't been everywhere.

"We've done well in America — the gold discs and all that — and the American kids seem to know more about the band. They recognize you and it's a personal thing with them when they like the band.

"When we play England too, we get slugged by the journalists, not by the people. 'Paranoid', that LP got bad reviews and sold well. But we can't complain about English audiences — they've always been good to us.

"We're working out a new show. Although it's not finished yet and we're hoping to do visual changes. We did have thoughts about doing a special Black Sabbath show — like a play before the group goes on to perform. But that's just an idea going around in our heads at the moment. There are no plans to change our musical policy.

"If people like it, why change?

"We wouldn't be Black Sabbath if we suddenly changed to another kind of music. If there are any changes, they'll be gradual, so gradual we won't even notice. We're hoping to get more into recording now, but we'll always do live gigs.

"If the day ever comes when we stop doing live gigs and just want to record, then Black Sabbath will be no more. □ JULIE WEBB.

LENNON-McCARTNEY

Songalog: Who Wrote What

Lennon-McCartney.

It's common knowledge that Paul wrote some alone and John wrote some alone. The royalties may be shared but sometimes not the worklode on a particular piece.

To find out how much was written by who...and even who wrote what, we sat John Lennon down and went over the whole list of Lennon-McCartney material, that rich vein that changed the face of rock music almost overnight, going back to the first days of the MerseyLiverpool Sound, up through Beatlemania to Sgt. Pepper and the break up.

Paul McCartney saw the list and came up with one correction. He says that John didn't write the music to "In My Life" just the words. Paul worked out the melody on a mellotron in John's house.



JOHN LENNON and Yoko — finally unveiling just who wrote what in the partnership with Paul McCartney. A song by song listing, with John's comments.

LOVE ME DO: Paul wrote the main structure of this when he was about 16, or even earlier. I think I had something to do with the middle.

PS I LOVE YOU: Paul. But I think we helped him a bit. It was meant to be a Shirelles kind of song.

PLEASE PLEASE ME: I wrote all of this one -- I was trying to do a Roy Orbison.

FROM ME TO YOU: Paul and me -- we wrote this together in a van.

THANK YOU GIRL: Paul and me. This was just a silly song we knocked off.

SHE LOVES YOU: Both of us. We wrote it together on tour.

MISERY: Both of us. This was mainly mine though, I think.

DO YOU WANT TO KNOW A SECRET?: Me. I wrote this for George.

I CALL YOUR NAME: Me. I started it when I was about 15 and finished the middle eight years later, around "Help" or "Hard Day's Night" time.

I'LL BE ON MY WAY: Paul. This was early Paul.

BAD TO ME: Me. I wrote it for Billy J. Kramer.

IT WON'T BE LONG: Me. I wrote this on the second album. It was the song with the so-called Aeolian cadences, the same as in the Mahler symphony, at the end. I don't know what the hell it was about.

ALL MY LOVING: Paul. This was one of his first biggies.

LITTLE CHILD: Both of us. This was a knock-off between Paul and me for Ringo.

HOLD ME TIGHT: Both of us, but mainly Paul.

I WANNA BE YOUR MAN: Both of us but mainly Paul. . . I helped him finish it.

I'LL KEEP YOU SATISFIED: Paul. This was for Billy J. Kramer.

LOVE OF THE LOVED: Paul. One of his very early songs, but I think he changed the words later for Cilla.

I'M IN LOVE: Me. I wrote it for the Fourmost.

HELLO LITTLE GIRL: Me. This was another very early song of mine recorded by the Fourmost.

CAN'T BUY ME LOVE: John and Paul, but mainly Paul.

FROM A WINDOW: Paul. . . must be Paul's. I can't really remember it.

LIKE DREAMERS DO: A very early one of Paul's.

AND I LOVE HER: Both of us. The first half was Paul's and the middle eight is mine.

I'LL BE BACK: Me. A nice tune though the middle is a bit tatty.

WORLD WITHOUT LOVE: Paul. An early one he wrote when he was about 16 or 17. I think he changed the words later for the record by Peter and Garfunkel or something.

ONE AND ONE IS TWO: Paul. That was a terrible one.

I FEEL FINE: Me. This was the first time feedback was used on a record. It's right at the beginning.

SHE'S A WOMAN: Paul. Though I helped with the middle, I think.

NO REPLY: Me. I remember Dick James coming to me after we did this one and saying, "You're getting much better now -- that was a complete story." Apparently before that he thought my songs tended to sort of, wander off.

I'LL FOLLOW THE SUN: Paul. A nice one -- one of his early compositions.

EIGHT DAYS A WEEK: Both of us. I think we wrote this when we were trying to write the title song for "Help" because there was at one time the thought of calling the film, "Eight Arms To Hold You" or something. I THINK that's the story, I'm not sure.

IT'S ONLY LOVE: Me. That's the one song I really hate of mine. Terrible lyric.

YESTERDAY: Paul. Wow, that was a good 'un.

DAY TRIPPER: Me. But I think Paul helped with the verse.

WE CAN WORK IT OUT: Paul but the middle was mine.

NORWEGIAN WOOD: Me but Paul helped me on the lyric.

MICHELLE: Both of us. I wrote the middle with him.

WHAT GOES ON: Me. A very early song of mine. Ringo and Paul wrote a new middle eight together when we recorded it.

IN MY LIFE: Me. I think I was trying to write about Penny Lane when I wrote it. It was about places I remembered. A nice song. Jose Feliciano did a nice version of it.

RUN FOR YOUR LIFE: Me. Another one I never liked.

PAPERBACK WRITER: Paul. I think I might have helped with some of the lyrics. Yes, I did. But it was mainly Paul's tune.

ELEANOR RIGBY: Both of us. I wrote a good lot of the lyrics, about 70 percent. Ray Charles did a great version of this. Fantastic.

HERE THERE AND EVERYWHERE: Paul. This was a great one of his.

YELLOW SUBMARINE: Both of us. Paul wrote the catchy chorus. I helped with the blunderbuss bit.

SHE SAID, SHE SAID: I wrote it after meeting Peter Fonda who said he knew what it was like to be dead.

GOOD DAY SUNSHINE: Paul. But I think maybe I helped him with some of the lyric.

FOR NO ONE: Paul. Another of his I really liked.

AND YOUR BIRD CAN SING: Me. Another horror.

DR. ROBERT: Me. I think Paul helped with the middle.

GOT TO GET YOU INTO MY LIFE: Paul. I think George and I helped with some of the lyric, I'm not sure.

TOMORROW NEVER KNOWS: Me. This was my first psychedelic song.

PENNY LANE: Paul. I helped him with the lyric.

A LITTLE HELP FROM MY FRIENDS: Paul. It was Paul's idea. I think I helped with some of the words. In fact, I did. Hunter Davie was there when we did it and mentioned it in the book. "What do you see when you turn out the light, I can't tell you but I know it's mine." That was mine.

LUCY IN THE SKY WITH DIAMONDS: Me. And once again, folks, this was Julian's title. It was nothing to do with LSD I think Paul helped with the last verse.

GETTING BETTER: Paul. I think I helped with some of the words in the middle.

SHE'S LEAVING HOME: Both of us. Paul had the basic theme. But all those lines like "We sacrificed most of our life. . . We gave her everything that money could buy. . . Never a thought for ourselves. . . . Those were the things (Aunt) Mimi used to say. It was easy to write.

BEING FOR THE BENEFIT OF MR. KITE: Me. I got some of the words off an old circus poster. I have it in the billiard room. The story that Henry the Horse meant heroin was rubbish.

WHEN I'M SIXTY FOUR: Paul. I think I helped Paul with some of the words, like "Vera, Chuck and Dave" and "Doing the garden, digging the weeds."

GOOD MORNING, GOOD MORNING: Me. A bit of a gobbledegook one, but nice words.

DAY IN THE LIFE: Both of us. I wrote the bit up to "woke up fell out of bed" and I think Paul wrote "I'd love to turn you on." I got the idea from a news item in the British Daily Mail about 4000 holes in Blackburn.

BABY YOU'RE A RICH MAN: Both of us. In fact we just stuck two songs



together for this one -- same as "A Day In The Life."

I'M THE WALRUS: Me -- I like that one. That was the time when I was putting Hare Krishna and all that down. I hadn't taken it up then.

MAGICAL MYSTERY TOUR: Paul. I helped with some of the lyric.

HEY JUDE: Paul. That's his best song. It started off as a song about my son Julian because Paul was going to see him. Then he turned it into "Hey Jude". I always thought it was about me and Yoko but he said it was about him and his.

REVOLUTION: Me. I should never have put that in about Chairman Mao. I was just finishing off in the studio when I did that.

BACK IN THE USSR: Paul. Maybe I helped a bit, but I don't think so.

HAPPINESS IS A WARM GUN: Me.

That's another one I like. They all said it was about drugs but it was more about rock and roll than drugs. It's sort of a history of rock and roll. The title came from an American gun magazine. I don't know why people said it was about the needle in heroin. I've only seen somebody do something with a needle once and I don't like to see it at all.

ROCKY RACON: Paul. I might have helped with some of the words, I'm not sure.

WHY DON'T WE DO IT IN THE ROAD: Paul -- one of his best.

JULIA: Me. Yoko helped me with this one.

BIRTHDAY: Both of us. We wrote it in the studio.

EVERYBODY'S GOT SOMETHING TO HIDE: Me. Fats Domino did a great version of this one.

SEXIE SADIE: Me. That was about the Maharishi.

BECAUSE: Me. This is a terrible arrangement. A bit like Beethoven's Fifth backwards.

ACROSS THE UNIVERSE: Me. One of my best songs. Not one of the best recordings but I like the lyrics.

A list of songs, according to Lennon, written by himself, about which he had no comment.

There's A Place; This Boy; All I've Got To Do; Not A Second Time; You Can't Do That; A Hard Day's Night; I Should Have Known Better; If I Fell; I'm Happy Just To Dance With You; Tell Me Why; Any Time At All; I'll Cry Instead; When I Get Home.

(continued on page 53)

BREAD

Bread came out of the studios, the Los Angeles recording studios, to be precise. And David Gates (Bread's bass player, singer), James Griffin (lead guitar, singer) and Larry Knechtel (keyboard) were really into the studio scene there, not on the fringes, making, forgive the expression, good bread.

Explains David: "There's no doubt about it, if you break into the studio session set up, it's a very good living financially. A good session man can average four to five sessions a day, five days a week.

"That can work out to around \$50,000 a year. That's hard to turn away from."

Why, then, did Gates, Griffin and Robb Royer (an original Bread member, replaced by Knechtel) get together and form Bread, a gamble that paid off, but a gamble nonetheless.

Said David: "Probably because working in sessions becomes very like a job, mechanical and at its worst you become a musical vegetable -- part of the machine. You may start off enthusiastically but after session after session, you settle down to your little formula -- bass line type three.

"You might come to the studio full of fire willing to contribute -- and make no mistake, some artists are very receptive to this kind of thing -- but eventually you find you are just a hired musician and you shut up, take the money and get out into the clubs at night to really blow, for some place to jam."

And there is the other side: it is a very small percentage of the supposedly 40,000 musicians in the Los Angeles area who are lucky/talented enough to land the lucrative studio jobs.

David Gates is Bread's nominal leader and assumes production responsibilities, apart from writing much of Bread's music.

He explains Bread's essential philosophy: "We work on the principal that 'Simplest is best.' If we do

something once, we try not to do it again."

It may explain why, when talking about the "engineer's jargon" in the recording studio, he remains unimpressed with talk of 36 track and upwards recording consoles.

"There are natural laws in the studio like everywhere else," he says. "We work to get a live sound on our recordings and for practical purposes a 16 track machine suits us.

"I don't know if we'd abandon the old line-in favor of supersophisticated electronics. I've always felt that the synthesizers lacked warmth. The important thing is not to dehumanize your music with all the advanced technology. In fact in some rock music -- only some -- it's an advantage to use beat-up old equipment."

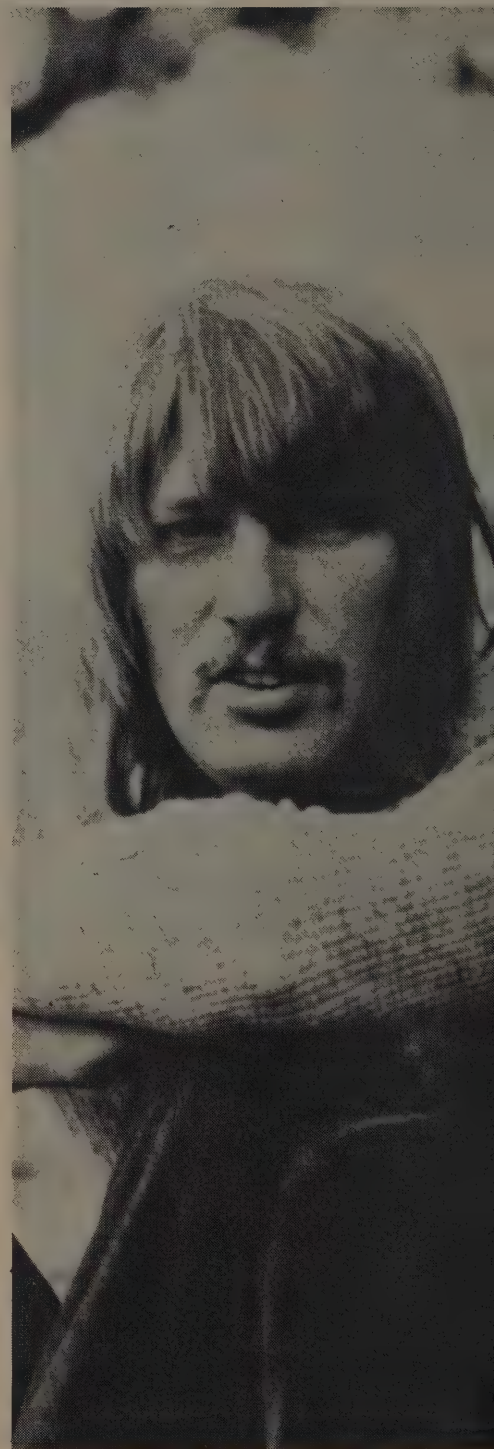
Bread gets offers of work but prefers to restrict it to 60 or 70 nights a year, spending the rest of the time in the recording studio. Or on television. Bread is one of the few rock groups that has appeared on television. When we talked they had just completed recording a Glen Campbell show. They do bemoan the lack of really good creative rock television and remember with affection the old "Shindig" show produced by Jack Good.

"The trouble with the average television appearance is that you don't have much control, again you are part of the package. And the producers could be a little more flexible towards a rock group," says David.

"Actually rock on television is just a matter of the right person producing, like Jack Good or Stanley Dorfman who has a fine British TV show called 'In Concert.' I mean, 'American Bandstand' is just pure nostalgia -- it's as if it's never moved."

When they do work live gigs, Bread prefer the college auditorium circuit rather than the club scene. "They seem more creative to us," says David.

The final member of Bread is Mike Botts, on drums, who joined the group



BREAD - prefer the college circuit for live gigs.

from a jazz background having worked with the late guitarist Wes Mont-

Their principle: Simple Is Best



gomery and organ player Jimmy Smith, as well as four years with the Travellers Three folk-rock group.

Griffin shares the writing chores

with David and actually did the lyric to "For All We Know" which won an Oscar for best song in 1970. Knechtel's session work is very extensive --

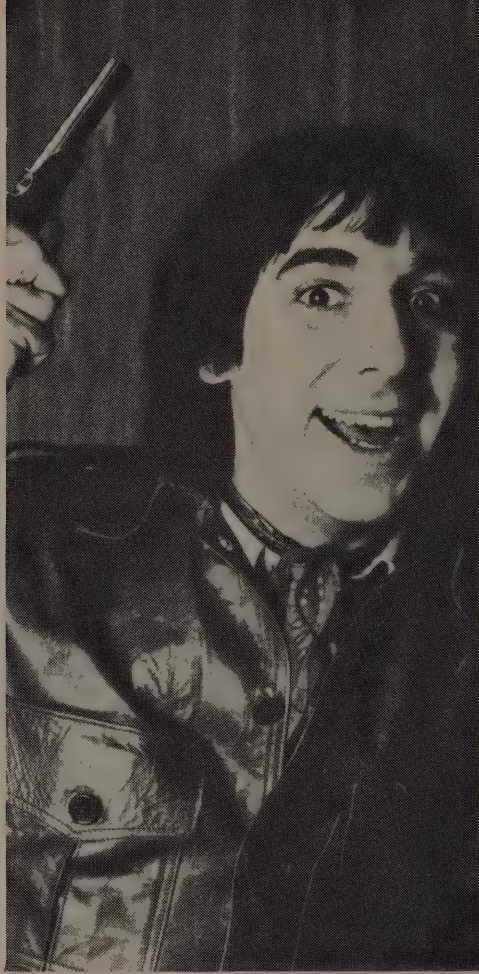
it includes work with Paul Simon, Johnny Rivers, Carole King, the Byrds, John Phillips among others.

□ FRANK SIMPSON

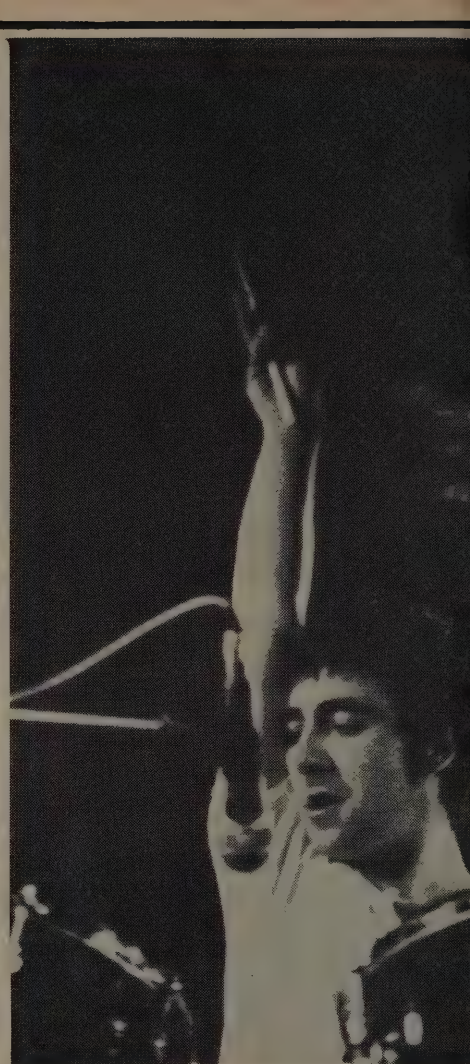
PHASES OF THE MOON

WHO drummer KEITH MOON

on rock and roll drummers



KEITH MOON — at play.



KEITH MOON — at work.

Bearing in mind the liking that Keith Moon, extro - drummer with the Who had for rock and roll, his latter day performances on stage of "Barbara Ann" and his early days in the pop and rock clubs of London's Soho, I asked him if his playing was based on rock and roll . . . and who has inspired him.

"D. J. Fontana," he replied without hesitation, referring to the drummer that played and plays with Elvis Presley.

"I didn't actually listen to drummers. I listened to riffs and I play riffs on drums. I don't play drums 'bom - titi - bom - titi' (he produced the sound of a light airy drummer) I'll give an example — 'Rain' by the Beatles, Ringo uses the drums as a melodic instrument, not as purely back up.

"I got my grounding in rock and roll from listening to bass players, To be a drummer, to be an individual drummer. . . a comedian copies jokes that have been 'round for ever, a drummer does the same thing. All we do is play what has always been there but perhaps a lot of people haven't seen it the way it is. We play it our way.

"I've been influenced by drummers in as

much as they've got a stick in each hand.

"The role of a drummer changed, the role of a guitarist changed, the roll of every musician changed when they started playing rock and roll. It's all very well for Pete York and Ian Paice from Deep Purple — they are two of the most boring drummers I've ever heard. They put too much emphasis on 'Hey man, Buddy Rich is too much' Buddy Rich is good but he can't play rock and roll. And that's by no means a challenge!"

Perhaps the Who's music, or some of it, is based on early rock and roll.

Keith pointed out: "All of it is based on rock. When I say rock I generalize. I do tend to generalize because rock is a generalization. People put rock musicians into one category and they're not.

"They are people like Keith Emerson who are influenced by classical musicians, by Bach. I am really, but I play lousy organ. Give me a one string mandolin and I'll play you some rock and roll. I take my style from the guitarists from rock. The

Who are the Who and simply that. They are not latter day Jerry Lee Lewis's. They are the Who, love it or leave it."

Considering their stature, not many people bother playing the music of the Who, let alone do cover jobs. Any comment from Keith Moon?

"People don't cover our own numbers, we cover our own numbers. When we do it, it's done," he replied firmly.

"I've heard fifth rate imitations of Beatles songs — the only people who can do those numbers are the Beatles. I thank Christ they haven't covered ours because if they did they'd make an abortion of them. To me it's the difference between leather and vinyl. No matter how good it looks, I still prefer the original. People who copy Beatles songs, people who copy our songs, are like imitation leather.

"It's quite a step to take if they take a Beatles number and try to improve it. It takes guts or they don't know what

they're doing. Or they've got nothing better to do."

Mr. Moon recently but a single with Vivian Stanshall (ex leader of the ex Bonzo Dog Doo Dah Band).

Commented Moon: "I've worked with Vic (Vic is what his friends call Viv Stanshall) on a lot of projects because rock and roll is being taken too seriously by a lot of people. People go to a show and want to be entertained. They want to come away and say 'That's made the day worthwhile.' That's what the Who is all about. It boils down to that.

"The Who do as many shows as it's possible for us to do" (There has been criticism in the British press that the group don't get on the road as often as they should) "They shout when we don't do albums — they shout when we don't do shows. They write letters to the papers. But how can we do two albums a year, and shows, and television.

"They don't realise what it takes to get the four of us together in the studios to make an album. The fact is, if they want live performances, we'll do a year of live performances. But I'll bet you, mate, that within a year they'll write in and say 'What about an album.' How can we do an album when we're travelling — we'd need a time machine. And in answer to those people who say we haven't played in a place for five years, I'd say, 'Buy an album' because that represents where we are right at the moment. I've got 24 hours in a day, actually I've got 25, but I still can't fit in live shows, a good record and whatever, in the time I've got. They've got to accept what we give them. We're not satisfied with what we give them either. They're very unfair.

"I can't equate with those people who accuse us of ripping off and who say we aren't doing enough — they want blood. Tell them I'm sorry but they can't have it both ways. □ RICHARD GREEN

KEITH MOON — surrounded by Roger, Pete and John.



There are those who say that a white man can't sing the blues and, what's more, he shouldn't even try.

Canned Heat's hirsute boogiein' tower of blues power, Bob Hite says about that — "Rubbish."

He elaborates: "The minorities do not have total coverage of the hard times. No . . . I didn't hear the blues sung down



CANNED HEAT — Bob Hite says that the blues concepts relate to everybody.

CANNED HEAT

on the plantation as a boy. I heard it on the radio and I bought the records, just the same as the young 16 year old Bo



Diddley hearing Muddy Waters on the streets of Chicago."

Right now Hite feels that his understanding of blues 'n' boogie has matured immensely because of his recent trials and tribulations. He openly confessed to a situation that perhaps most people would not prefer to discuss with strangers.

"When I rang up my home about eight months ago and found that the chick that I loved had split from me, I can tell you I felt heartbreak. Now, at that time, if anyone had said to me that I couldn't experience the blues, then they would have got a really heavy answer from me. It was only with the help of some really close friends and my records that I managed to get over those very difficult times — it was that which pulled me through," he said.

Emotion, Hite insists, acknowledges neither color nor creed.

He is adamant that the basic concepts of the blues relate to everybody.

"All that those blues guys are singing about is the rent man coming, someone changing the lock on the door, or that your old lady is running off with another guy — those kind of domestic situations apply to almost everybody.

"You've either got it, or you ain't," says Hite about one's feeling for the blues.

Hite insists that the American rock press are obsessed with the credo that "white men can't sing the blues" and continually choose to put down the widely accepted efforts of Canned Heat. He said: "In America the press hate us. At Woodstock we got the loudest applause of the whole four days and we stopped the Newport Festival for 45 minutes with our act. But the press totally ignored this."

Yet the paradox is that the diehard blues purists are at the forefront of Heat's supporters, he insists. "They are the hardest group from whom to gain acceptance but they all dug the double album we did with (John Lee) Hooker.

Not only am I very proud of that project but also it has become Hooker's biggest seller.

"But this black versus white versus black business — you never hear it among musicians.

"I've heard B.B. King stand up in front of an all black audience, who'd only come to hear King, and introduce Mike Bloomfield as the greatest living blues guitarist," Hite revealed.

Bob Hite next talked about the late Al Wilson, a member of Canned Heat, who died last year and with whom Hite had a great affinity. "Nobody really heard Al. If he wanted he could lose Hooker. I've heard Al at four in the morning, way up in the mountains with the moon shining, singing things that no band could ever play. He was that good," said Hite.

The next topic was the rediscovery of many of the older blues artists. Said Hite: "By the time most of these guys get discovered finally, they are very old and half dead. It's so sad to see them fading right there before your eyes. Many of them drink heavily to keep themselves going, while the others are too ill to do more than cut a couple of albums or make a rare public appearance."

Canned Heat is one of the few bands carrying on the true tradition pioneered by these mentors. Yet Hite was explicit when he discussed the rigors of being a successful road band. "When we put Canned Heat together we never expected to last this long. We were a band that couldn't get a gig in a beer bar because we wouldn't play Top 40 hits. The only ambition at the time was to be as good as, and as big as, Paul Butterfield.

"If we ever got as big as the Rolling Stones, then I'm afraid it would be a tragedy. At our level the pressures are big enough but with the Stones it must be terrible. I read somewhere that they

(continued on page 55)

Blues And Color

THE STRENGTH OF CREEDENCE IS CREEDENCE



Conversation With Stu Cook And Doug Clifford

HP: "Pendulum" which was your last album, had pretty specific arrangements geared for a quartet. Are the "Pendulum" songs going to stay in the stage show?

JOHN FOGERTY: A couple of them are. Well, one and a half of them. Put it this way — what if right after "Pendulum" we had done a song that began like "Suzy Q." To me that's not going backwards because I play something like "Suzy Q" every single day of my life. Better yet, just the music Creedence plays in the first place — to me it's not a throwback, but to a lot of people it is. It's lived in my head all this time. It hasn't dated or anything else — all those weird things that writers talk about. To me it's just a living thing; it's there all the time.

I'm sure if Glenn Miller was still alive he'd still be thinking in terms of the stuff he was doing in 1940. That's the way he would be — his brain did its most rapid development right then, and he showed it to us right then. I'm sure he'd still be the gimmick of Twin Reeds. . .

The clarinet and saxophone finally determined his sound. They make a big deal of that in the movie. He could be thinking in those terms — what to do with that. I use that because most people agree that big band music is dead, commercially. That's the whole point. To me a lot of that stuff is very much alive. I really dig it. It's just as valid now as it was in 1939. It doesn't mean you can make a living playing it, but it doesn't mean that the form died.

HP: Do you guys still feel as pursued by the Beatles or that quest for the place in the Pantheon of rock like you did last year? Do you still feel like you have something to reach for there?

DOUG CLIFFORD: I don't want to reach for that. Since then and right now, I'd rather do more musical things. I'm not saying that they didn't — but we're talking about John, Paul, George, and Ringo: images, faces, personalities. I think that I've realized that the strength in Creedence is Creedence. It's the group that's the biggest thing. It's bigger than me, it's bigger than John, it's bigger than all of us. I like my private life.

If it comes then I'll accept it, but I don't want to have to build it and manufacture it because then that's all it will be and I'd rather spend the energies that I'd be spending in that direction on something else. To me that would be more valid. I'm sure everybody else feels the same way.

That was part of the weirdness of the past and . . . that's the past.

HP: Was the adjustment within the group after Tom left — just musical?

STU COOK: The arrangements are essentially the same. We're all playing a little bit more — filling in the holes that we hear — but we're not trying to plug up every place where the rhythm guitar was. You know, to make it sound like it's there or it's not needed or something. Musically, we had to drop a couple songs but we probably would have dropped them anyhow.

HP: But it wasn't difficult to get into the group playing together without a fourth piece?

DOUG CLIFFORD: No! The reason why I think it was easier is because, as you can see, it's a lot looser, a lot more relaxed. As a result, it gets tighter, musically, because everyone's so relaxed and that's been the hardest thing for me to do. When I'm all tense and nervous, I play like I'm all tense and nervous. I'm not saying I still don't play tense and nervous and I'm not totally relaxed all the time, but it's just more fun — and when it's more fun, it's easier.

HP: John, where did you have to come from to give over your hold on the group? Did you have to take a cut out of your ego?

JOHN FOGERTY: No, I don't think anybody could do that to me. It got to a point where I realized that there was no sense trying to stop it anymore. It's just a totally practical thing. I'm not even in the realm of "Is the stuff any good or not." That's not the criterion. If somebody wants to do something bad enough, you're foolish to try and stop it after a point. And Tom, more than the other two guys, especially at that time, was more ready, or he felt like he was more ready.

He'd been doing it for much longer. He's been doing it longer than me, really, one way or another — in front of people, I mean, professionally, or whatever for money. So he really did feel thwarted and I can't blame him. I always had to say "No" I didn't dig saying "No" but I always had to say it anyway.

The only cut in the ego really was — what's the legal term? I had to acquire an arm's length arrangement with myself.

It's really a case where I had to detach from myself.

HP: How much more work and what sort of work, did you do on the first record the three of you made together, "Sweet Hitch Hiker"?

DOUG CLIFFORD: We came up with our parts and then we were inside the booth for the sound on each instrument and the mixing.

I didn't like the drum sounds on any of our albums except for anything we did until "Pendulum," with the exception of three songs: I like the drum sound on "Commotion" — I like the snare drum sound — I like the drum sound on "Penthouse Pauper," and one other similar to that — it was an album cut — "Tombstone Shadow." But, now, listening back on those it's just like songwriting — I don't like them as much as I used to like them.

STU COOK: He plays the drums different now; he treats his drums different. He's able to get a better snare drum sound now, which is a whole lot of difference.

This is also the first record that the three of us arranged together and produced together . . . All three of us working with the sound and the mixing.

HP: How do you like Stu's song ("Door To Door")?

John Fogerty: How can I say it! I'm trying to be totally fair all the way across the board about it. It's not the kind of song I would write, which is the reason I didn't say anything, in case you wondered. It's not like there's anything less there because I didn't sing it. I think Stu sang it really well. In fact, I think that side of the record sounds better, as far as recording, than "Sweet Hitchhiker."

It's a better sounding record. If you want to take apart songs and all that, I didn't think the song itself was all that great and if it was coming from Jim Webb I would have jumped all over it — or if it was coming from me. But it wasn't. It was Stu's first song. It's just about the first one he's ever written.

STU COOK: You see, just like John has his own standards and levels for himself, I have the same for myself — in line with what I think my abilities are, and all those different realms of writing a song — you know, playing the bass, arranging, singing.

JOHN FOGERTY: The more you do it, the higher your standards become. I remember my first ten songs I wrote. I thought they were really great. Just like Dion or somebody. The more you do it the more you see that, hopefully, you turn around and say "That was rubbish and this is better than that." And finally you realize, "Well, if that was rubbish and this is better, a year from now this is going to be rubbish." □
JOEL SELVIN

THE EVERLY BROTHERS TODAY

earned
millions
but not
millionaires



PHIL EVERLY —
gor their father
working for them
now.

HIT PARADER: *Don't you get bugged with people digging up your old material as opposed to taking notice of the kind of music you are doing now?*

PHIL EVERLY: No. Our stage act is basically the old stuff because people expect you to do that and that's what they want to hear. I feel if our at-

titude gets boring then it shows on stage but if you stay alive and consider the audience is brand new then it's all right.

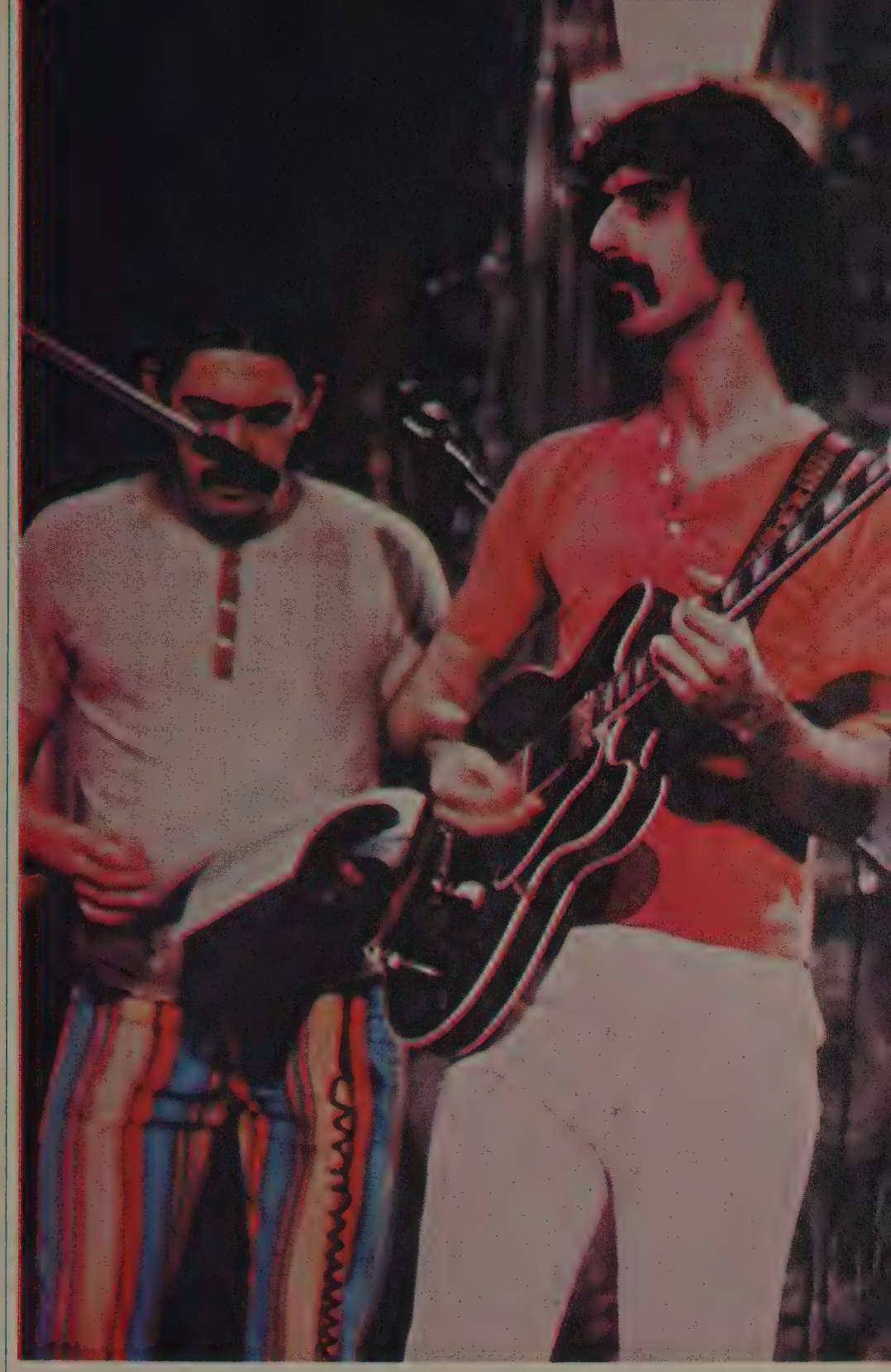
HP: *It can't worry you that much when your old records are reissued because it's all money rolling in. Just how rich are you and Don?*

PHIL: I'm not sure how much we're worth. I'm sure we've earned millions but we're not millionaires. And don't forget we're both supporting ex-wives and they get expensive!

(continued on page 56)

FRANK ZAPPA

'200 Motels' - Danger, Group At Work



According to Frank Zappa, leader of the Mothers of Invention, his film, "200 Motels" deals with "Life on the road, groupies, relationship to audience, group personality chemistry, macrobiotic food and tie di shirts, etc."

He adds: "But it deals with these things in ways you might not expect (or approve of) simply because the Mothers is not your average sort of pop group."

"When we go on tour, especially long tours, life in the group begins to resemble life



RINGO STARR

in the army. Each concert is a campaign. On such tours it is possible to not know where you are ('Is this really Vienna?') Sitting in your room, dealing socially with other group members, you might as well be in Los Angeles. We seem to carry a "mystery bubble" of LA consciousness along on the road. Inside this bubble, strange

things happen."

Apart from the Mothers, there is Ringo Starr in the film, as Larry the Dwarf, made up to resemble Mr. Zappa (see photo). Comments Frank: "I asked him to play the role of Larry the Dwarf. He accepted because he said he was getting 'a bit browned off' with his good-guy image."

Keith Moon, drummer with the Who, plays the Hot Nun (see photo). And Carl Black (the Indian in the group, as Mr. Zappa is fond of saying) plays Lonesome Cowboy Burt.

The whole thing was shot on video tape, which Zap reckons could start a new production trend. It took seven days to film and 11 days to edit, sand-

wiched between several concert tours.

Mr. Zappa concludes: "'200 Motels' will provide a surpris-

ing introduction to the group and its work. For those who can't stand the Mothers and have always felt we were noth-

ing but a bunch of 'tone-deaf perverts, '200 Motels' will probably confirm their worst suspicions." □

KEITH MOON





CAROLE KING – quickest way to get songs in front of the public is to record them herself.

CAROLE KING

Nearly 400 Songs Written

Through the years Carole King has written – according to a list of her published songs provided by Broadcast Music Inc. (BMI) who collect all the money for her – a total of 387 songs, including such epics as "When I Did The Mashed Potato With You," "Short Mort" and "Bully, Said Teddy Roosevelt."

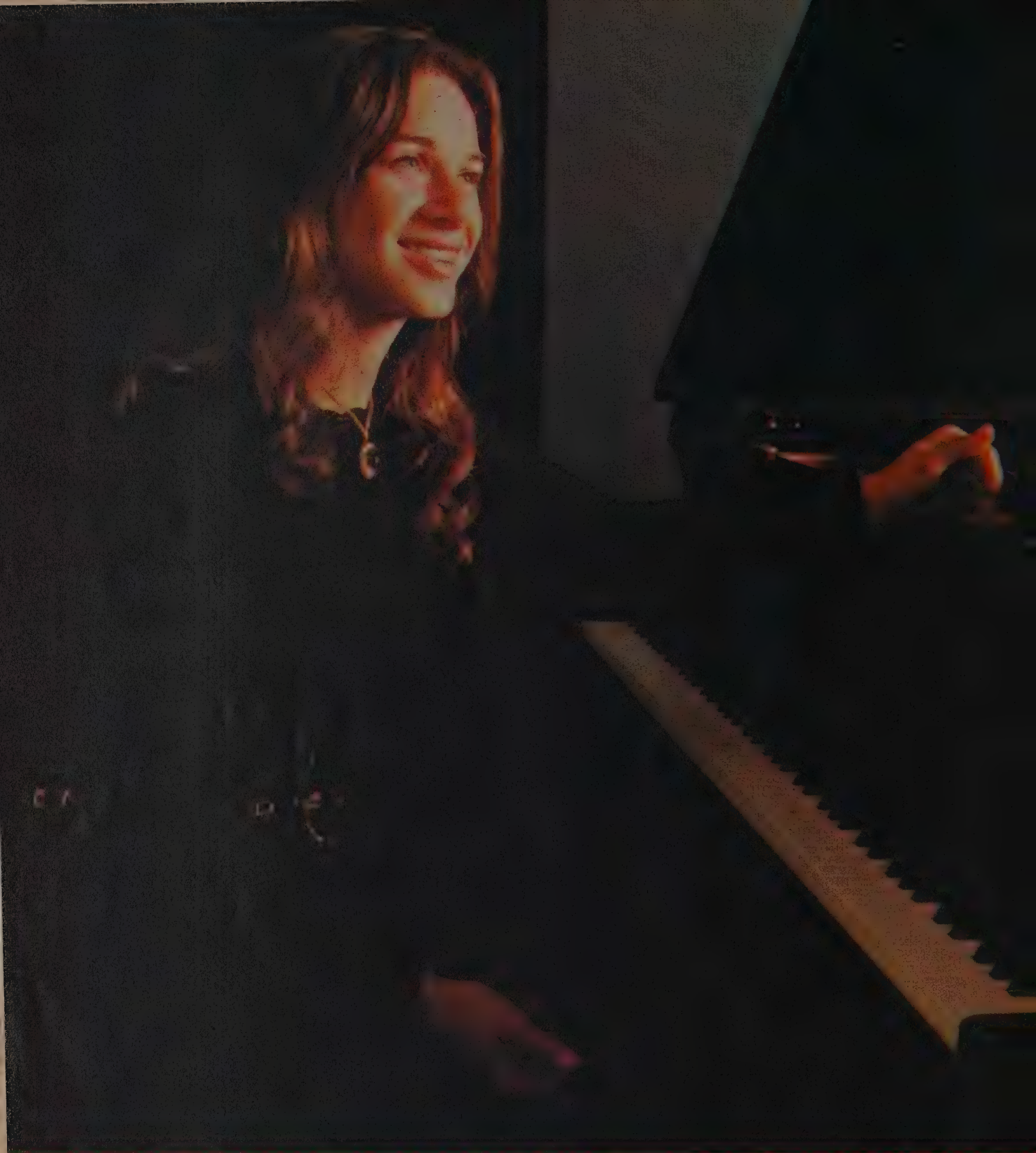
It figures that a professional songwriter, working in the kind of production line informality that Don Kirshner set up in New York back then, must have a few of these back in the closet. And, as Carole admits, there are many of her old songs that she has deliberately forgotten because "they don't stand the test of time."

But to write nearly 400 songs in a decade is still a very impressive record, particularly as there was somewhat of a dry period, when the Beatles and THEIR style emerged on the scene. "We just came to a sort of standstill then," Carole recalls. "We just laid back and watched what was happening and tried to learn from it. Then we went back to work." This time the people recording Carole King material included Aretha Franklin, the Byrds, and Blood Sweat and Tears. And Carole

King herself who went back to singing – she had previously scored with "It Might As Well Rain Until September" which was a hit, despite her aversion to the publicity machine, and from which there was NO follow up.

Most of Carole's songs were written with Gerry Goffin, once her husband. They were also a producing team but it's the writing that people remember most.

Their song, "Will You Still Love Me Tomorrow" for the Shirelles is, Carole thinks, the first Goffin-King hit, but she isn't sure, because, as she says, she tends to forget those songs. . .etc. etc. At this time Carole was also doing demos – the best in the business, recall several publishers, and also doing some arranging. It's thought that her arranging help on the strings of "Will You Love Me Tomorrow" introduced the



CAROLE KING – just stepped back and listened when the Beatles arrived. And learned.

first symphony orchestra cello players into rock and roll.

Nowadays Carole is very much a singer, with two fine albums, "Writer" and "Tapestry" to her credit. She is much in demand again and her songs

crop up in various guises. You hear them done by rock bands and middle of the road singers, by soul groups and Mantovani-type string orchestras.

She thinks that by recording them herself, though, it's the quickest way

to get them in front of the public. And also: "I like to be able to hear a song coming back to me the way I heard it when I wrote it, the way I wanted to hear it done."

□FRANK SIMPSON

THREE DOG NIGHT

No Power....Just Pride

Photos by Ed Caraeff/KLN Photos.

Three Dog Night in Dallas. The huge Cotton Bowl Stadium. People packed in, being turned on, urged on by Three Dog Night, a forest of arms, waving and being extended, all in time to the beat of the music.

It shows communication - group to audience. Does it show power?

"Power?" says Cory Wells, up front singer with the group. "We never feel a sense of power when we're up on the stage getting to an audience like that. Just pride of achievement in doing what we are supposed to do. . .and doing it well."

From here the talk goes on to the dangers of large, open air rock concerts, the security aspect. . .which means a concert can flash fire into a riot at the drop of a nightstick.

Said Cory: "A mob is a mob. If we see the crowd getting turbulent, we try to ease them down. We'll try to control it, asking them to move back and so on. But that's not our job, our function. Our job is to give the audience the best we can. That's why responsible promoters, who know these dangers, and what to do about it, are a necessity on the scene right now. That's why we personally only stick to a few promoters - the ones that can do their job and let us get on with ours."

(continued on page 36)



CHUCK NEGRON - giving the audience the best they can.







CORY WELLS – doesn't feel power over his audience.

Three Dog Night recently earned \$200,000 – just for delivering the tape of their last album to ABC Dunhill Records. The company offered a bonus if the group could deliver it before a contractual deadline.

Three Dog Night made it with only one hour to spare and the

dash to deadline was caused by constant interruptions for concert and television appearances. The final recording was completed at 4:30 a. m. on the morning of deadline day and the next 12 hours were spent in the mastering lab getting the tape ready.

Always a group to do things



DANNY HUTTON – completed their last tape at 4:30 a.m.

in style, Three Dog Night hired a Brink's armored truck, plus assorted guards, to deliver the precious tape to ABC Dunhill's headquarters.

For Three Dog member Jerry Greenspun those final hours of the recording session were "in-

(continued on page 54)

FAST FLASHES...FAS



ARETHA FRANKLIN – now firmly established as Soul Sister No. 1, she now travels with her own revue and manages to keep it all in the family by including her sisters Carolyn and Erma Franklin on the bill.

Recently at a show she did at Madison Square Garden in New York she also brought her father into the picture. Mrs. Martin Luther King Jr. and the Rev. Ralph Abernathy arrived on stage with Aretha to pay tribute to the work of her father, Rev. C. L. Franklin.

They gave him a special plaque that Aretha waved proudly at the crowd which gave him – and her – a standing ovation.

FAST FLASHES...FAST FLASH



PROCOL HARUM – the group now seems to be settled, from the point of view of group members and managers. Mathew Fisher and David Knights have left and Alan Cartwright and David Ball have been brought in as replacements. The group has also had several managers, both British and American but nothing seemed to work and the result of it all was merely a series of court cases.

Despite all this furor the group insist that nobody is bitter or unhappy with the way things are going, quite happy to tour and bringing out their one album a year.

...FAST FLASHES...

FIVE MAN ELECTRICAL BAND – evidence of the continuing amount of groups, artists and records coming from Canada, a place previously hardly even thought about a few years ago when it came to music. The Electricals broke through with "Signs" in the U. S. after working for several years in comparative obscurity, when they were known as the Staccatos. They had a couple of minor Canadian hits.

Their hit "Signs" was a failure in Canada at first.

It was only after the record started happening in America that, red faced, they listened again.





Perhaps the greatest lesson B. B. King learned while cutting his latest record in London was that of similarity between musicians. "A musician is a musician no matter where you go or what the circumstances are," said King upon his return to the U.S. "There is no real difference because we are all doing the same thing. We are trying to communicate to our audience through

B.B. KING

Ringo Never Put Himself Up Front



think that is really B.' to the other musicians. I mean they all wanted to help, everyone on the sessions, but some of them wanted to sort of update the chord structure or the arrangements.

"As far as updating a tune is concerned, it's not just putting in strings or horns or that stuff. I was doing that in the Fifties when a tune warranted that type of treatment. You have to put certain instruments or voices sometimes to make the tune feel right and sound right. In London, we tried to have a different pattern with each cut. But we always kept the basic B. B. King identity. Maybe we changed the rhythmic pattern. Maybe we would change the time sequences, but we always were looking to keep my style there and out where everyone could see it.

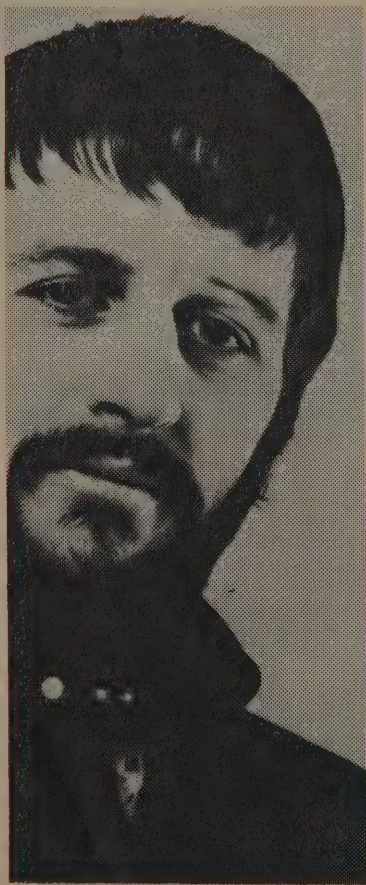
The London sessions which King did took place in eight of the 10 days he was there. "I was supposed to go to London on a vacation. Before I left, they asked me if I wanted to do any recording when I was there. You know, work out with some of the English musicians who might be around. I said yes I might. But without my knowing, they booked time for every day I was to be in the country. I did know that they sort of advertised my coming in the music press and also that Joe Zagarino, one of the producers of the album, had also passed the word around. But I didn't know they had booked all that time for me.

King recorded the sessions with his British friends at Olympic and Command Studios in London. In both cases he had only one complaint.

"Setting up the studios was difficult," King said. "We had good sound once we got set up, but there was always a wait. There was always time in between my arrival and when we started the sessions. They just take it slower there but I really had a hard time adjusting to it. Here the musicians are late but we can get something going on time. There, well I found it unnerving because you know, I was so ready to start when I walked in and then nothing was ready for me. Finally, I just had my manager call me at the hotel when they had everything ready at the studio. Then I went over there and had no time to pace around or get drunk or whatever.

"But the musicians are the same as here in the respect that they were drinking and shooting the bull in between takes. You know, we all like to have a good time now and again. And in a studio, you kind of have to keep busy once you get started. It keeps the nerves together to keep moving and

(continued on page 42)



music. And we communicate with each other through music too."

"I think the language barrier is a greater factor in keeping people apart. That and the different customs of people from various countries. Sure, musicians sometimes speak a different language, but I haven't found a true musician yet who I can't understand if I really listen to him," said the blues master.

"I will say that there aren't many people as wealthy as Ringo Starr who would participate as he did. He tried hard to keep my sound and never did he try to put himself in front. He is what I call a good drummer and a good musician as were most of those people who worked with me in London. But Ringo impressed me because of his name and stature. I guess I expected something else, like he might try to take the lead. But he was always making sure that the soul sound stayed pure and clean B. B. King. I really can appreciate that in a fellow musician."

King recalled the sessions he did as a youngster and later as an accomplished blues guitarist.

"I learned early that you give the man in front of the band the room he wants," said B. "And Ringo and Klaus Voorman were always saying things like 'I don't

Emerging Genius

Photo by Robert L. Heimall



MICKEY NEWBURY

Though, by his own admission, he is not rich, Mickey Newbury is certainly not in the same financial position he was back in the good (?) old days when he first arrived in Nashville. His first year was spent living in his 1954 Pontiac simply because he couldn't afford to rent an apartment. Yet his drive, his ambition, his need for expression enabled him to endure this experience and become what he is today...one of the finest songwriters on the face of the earth.

Today Mickey's tunes have been recorded by some of the most popular and diversely talented people in the recording industry. Kenny Rogers & The First Edition ("Just Dropped In To See What Condition My Condition Was in"); Jerry Lee Lewis, Lonny

Mack and Troy Seals ("She Even Woke Me Up To Say Good-bye"), Don Gibson and Tom Jones ("Funny, Familiar, Forgotten Feelings"), Joan Baez and Buffy St. Marie, both of whom have cut a few of his songs on their respective albums.

Mickey has been what he considers mislabeled as a part of the "new breed" of Nashville musicians. If asked to define his music he will simply classify himself as a country artist. "I guess I do this more as a backlash reaction than anything else, since I'm sick of hearing country musicians turn around and tell their followers, after having made their money from them, that they are really pop performers. These are also the people that leave Nashville to

move to California or New York, instead of staying here and remaining true to the people who made their success possible. People like Johnny Cash proved that you don't have to abandon your old audience in order to reach a new one, and also helped to open Nashville to more types of sounds. Up until two years ago you couldn't give your songs away unless they fit into a certain type of formula sound. This confinement discouraged creativity. Because of this new freedom, artists now have the motivation to develop their own style, without feeling they're spinning their wheels and wasting their time for nothing."

(continued on page 49)

(continued from 40)

playing and doing something constructive or fun or both.

The sessions would usually last eight to 10 hours. But King said he rarely got tired. "We had so much to do and work on that there just wasn't time to get tired," said King. "If I wasn't playing or running through the tunes and helping everyone get together with the sound we were looking for, I was usually telling stories and hearing stories. One thing I am always ready to do is to talk to interested musicians who want to know whatever I know and trade licks. I'll tell them everything, because I didn't get a chance to talk to some of the artists who I liked before they died.

I had to read about them in books and then I really could never see their fingers slide or move the way they really did. So I want the musicians and everyone to know everything about me that they want to know. I don't want them to just read about it.

The only tunes that didn't suit King truly were ironically the two written for him by musicians who had shown up at the session. "We had to change 'Alexis' Boogie," that Alexis Korner wrote. The words were terrific but I did not really like the changes. So I got his permission to change the melody and chord structure a little. I also changed 'Power of the Blues,' that Pete Wingfield wrote, a little. I must say though that I was really pleased to have these tunes written for me. I really have to respect those guys a lot, because they really tried to do what was right by me," said King.

With "Caldonia," the opening cut on the album, King explained that everyone was having a really good time. "It was like a party where we all had some fun with the music and with each other. I even made a mistake and forgot a word in one part. But when it came to the mix down of the record, I asked them to leave it in. I want the people listening to know that I'm human. A fact about musicians all too often forgotten. I don't mind letting people know I make mistakes as long as the music is there."

There were 36 tapes made of King in London, and he said that there would probably be another LP from those tapes. He also wanted it clear that the tunes in the LP were not recorded in that particular order. "We did them as we felt them," said King. "But we rarely left one tune unfinished. I like to complete everything I can once it's started.

"With 'Ghetto Woman,'" we seemed to really begin to get things together. It

was the first tune to say anything to us and really make us feel good. By the time we came to 'Part-Time Love,' everyone could tell that the group had something on the rudiments of B. B. King. And while each tune is different, B. B. King still is there with all of them.

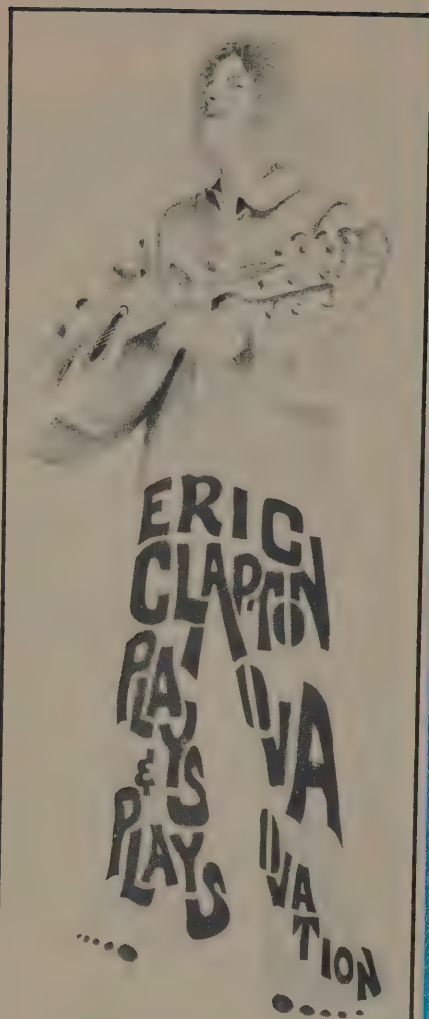
The final tune on the album was made popular by Howard Tate. "Ain't Nobody Home" was written by Jerry Ragovoy, who also owns a studio in the U. S. in which King often records. "I have people scouting for tunes all of the time," King explained. "We found this on a record and worked on it right before the sessions ended. We cut a track in a very low key and I felt it wasn't really the best thing we could do with the tune. So on the last night, we cut it in a higher key. Then we brought that basic music track back to the States where I dubbed in the voice with Joe Zagarino's help. But it was hard to get the rhythm of that tune. I think though that it's the best cut on the album for that particular style of music.

Of the overall album King commented that he thought the work that went into it showed. "The whole LP was done from the head. I mean the charts came after the tunes were recorded. So I really think that the effort put out shows. I rank it among the best, but then I have a lot of favorite albums, even though I generally listen to my albums only a few times to catch the mistakes," said King.

"You know," King continued, "Many of the musicians that came in on the date never knew I was as limited as I am. Sometimes my guitar can really sound good to me and the musicians really managed to bring that out. Sure, there are mistakes there, just like on any album ever made. But the musicians were so fine that the mistakes are really really minor or ones usually covered up in some way or another.

"Look. I don't want to play like anyone else. I want and have my own sound so why change it because so and so sells more records. I want to sell my work my own way. I can't give me up to satisfy anyone else. You can't take away the 'B' from B," King concluded.

"B. B. King in London," was recorded between June 9 and 16, 1971. It was modified at the Village Recorder and the Record Plant in Los Angeles and the Hit Factory in New York. Joe Zagarino co-produced it with Ed Michel. And according to King, the only live horns on the LP are Jim Price, trumpet, and Bobby Keys, tenor saxophone. □ BOB GLASSENBERG



*Just look at the expression
on Eric's face and you will
know how he feels about
his new Ovation.*

*It's got the NEW sound;
the ROUND sound.
It's in with the people
who ... dig the best.*

SEND COUPON NOW FOR FREE CATALOG



OVATION INSTRUMENTS

NEW HARTFORD, CONNECTICUT 06057

HP

NAME _____ AGE _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

NAME OF YOUR FAVORITE MUSIC STORE _____

STORE ADDRESS AND CITY _____

COMPLETE SONG INDEX

A

An American Trilogy.....	43
Anticipation	44

C

Can I Get A Witness	50
---------------------------	----

D

Day After Day	44
---------------------	----

H

Hallelujah.....	47
Hey Big Brother.....	50
Hey Girl.....	45

I

I Know I'm Losing You	51
I'd Like To Teach The World To Sing.....	43

WORDS TO YOUR FAVORITE HITS

It's One Of Those Nights.....	44
-------------------------------	----

L

Let It Be.....	47
Let's Stay Together.....	43
Love Gonna Pack Up	47

M

Make Me The Woman You Go Home To	48
---	----

O

One Monkey Don't Stop No Show	45
--	----

P

Pretty As You Feel.....	48
-------------------------	----

S

Sour Suite.....	46
-----------------	----

W

Where Did Our Love Go.....	46
White Lies, Blue Eyes.....	45

LET'S STAY TOGETHER

(As recorded by Al Green)

WILLIE MITCHELL
AL GREEN
AL JACKSON

I'm so in love with you
Whatever you want to do is alright with
me

You make me feel so brand new
And now I want to spend my life with
you.

Since baby since we been together
Loving is forever
Is what I need
Let me be the one you come running to
and I'll never be untrue.

Let's stay together
Loving you whether time's are good or
bad

Happy or sad
Why people break up, turn around
And make up I just can't see
You'd never do that to me
Being around you is all I see
Let's stay together loving you
Whether time's are good or bad
Happy or sad.

©Copyright 1971 by Jec Publishing
Corp.

AN AMERICAN TRILOGY

(As recorded by Mickey
Newbury/Elektra)

How I wish I was in the land of cotton
Old times they are not forgotten
Look away, look away, look away
Dixieland

Oh I wish I was in Dixie away, away
In Dixieland I take my stand to live and
die in Dixie
Cause Dixieland that's where I was
born

Early Lord one frosty morning
Look away, look away, look away,
Dixieland.

Glory, glory hallelujah
Glory, glory hallelujah
Glory, glory hallelujah
His truth is marching on.

So hush little children
Don't you cry
You know your daddy's bound to die
But all my trials Lord, soon be over.

© Copyright 1971 by Acuff-Rose
Publications, Inc. Used by permission of
the publisher. All rights reserved.

I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)

(As recorded by the Hillside Singers)

B. BACKER
B. DAVIS
R. COOK
R. GREENAWAY

I'd like to build the world a home
And furnish it with love
Grow apple trees and honey bees
And snow white turtle doves
I'd like to teach the world to sing in
perfect harmony
I'd like to hold it in my arms
And keep it company.

I'd like to see the world for once
All standing hand in hand
And hear them echo through the hills
For peace throughout the land
That's the song I hear
(I'd like to teach the world to sing)
Like the world to sing today
(In perfect harmony)
A song of peace that echoes on
And never goes away.

©Copyright 1971 by Shada Music
Incorporated.

Help Save The Beatles!

YES, THE GROUP HAS SPLIT, BUT YOU CAN HAVE THEM TOGETHER FOREVER ON PROFESSIONAL 8MM FILM OR SUPER 8MM FILM FOR ALL BEATLES HOME PROJECTORS. THIS MAY BE YOUR LAST CHANCE - ACT NOW!!!!

ALL FILMS ARE 100 FOOTERS!!!!

- ☐ Live at Shea Stadium
- ☐ New Look Beatles
- ☐ Around the World with John & Yoko
- ☐ I Wanna Hold Your Hand
- ☐ Hey Jude
- ☐ Yellow Submarine
- ☐ Beatles at Hollywood Bowl
- ☐ Let It Be
- ☐ Beatles Before Becoming Famous "What I Say"
- ☐ Hard Day's Night

plus more, just send for catalog!

8MM Super 8MM ☐ Beatle Poster! \$2.00
FREE CATALOG WITH EVERY ORDER!
Also, A BEATLE POSTER available to you now for only \$2.00. The poster is one of their last recording sessions.

FREE! For every three films you order, you will receive free, a bonus Beatle film!

PLUS ROLLING STONES FAVES!

- 8MM Super 8MM ☐ Honky Tonk Women
- ☐ Let It Bleed
- ☐ Love In Vain
- ☐ Rolling Stones Concert Tour
- ☐ Close-Ups of Mick
- ☐ Stones News Conference

FREE! FREE BEATLE FILM WITH ARGUS VIEWER!!!!
Use this great Argus Viewer to see Beatles or any other 8MM or SUPER 8MM Film any place you go! No electricity or attachments needed. Carry it in your purse or pocket. ☐ It goes where you go!!!!!! **\$6.95**

Please send me the film(s) I have checked in this coupon. All films are \$5.95 unless they are SUPER 8MM and then they are \$6.95.

I have enclosed payment of \$_____

- ☐ Cash ☐ Check ☐ Money Order
- ☐ I have added 50c to cover postage and handling. ☐ Add \$1 for foreign orders.

MOVIE BUYS, 7551 Melrose Ave.,
Dept. 7738, Hollywood, Cal. 90046

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PARADE OF SONG HITS

ANTICIPATION

(As recorded by Carly Simon)

CARLY SIMON

We can never know about the days to come

But we think about them anyway
And I wonder if I'm really with you now
Or just chasing after some finer day.

Anticipation, anticipation
Is making me late
Is keeping me waiting.

And I tell you how easy it feels to be with you

And how right your arms feel around me

But I rehearsed those words just late last night

When I was thinking about how right tonight might be.

Anticipation, anticipation
Is making me late
Is keeping me waiting.

And tomorrow we might not be together

I'm no prophet, I don't know nature's ways

So I'll try and see into your eyes right now

And stay right here cause these are the good old days.

©Copyright 1971 by Quackenbush Music, Ltd.

DAY AFTER DAY

(As recorded by Badfinger)

PETER HAM

I remember finding out about you
Every day my mind is all around you
Looking out from my lonely room

Day after day
Bring it home baby
Make it soon

I give my love to you
Love to you, love to you
I give my love to you.

I remember holding you while you sleep
Every day I feel the tears that you weep

Looking out of my lonely gloom
Day after day

Bring it home baby
Make it soon

I give my love to you
Love to you, love to you
I give my love to you,
Do, do, do, do, do, do, do.

©Copyright 1971 by Apple Publishing Ltd., 3 Savile Row, London W. 1, England. Apple Music Publishing Co., Inc., 1700 Broadway, New York, New York, 10019, U.S.A. For U.S.A. its territories and possessions and Canada.

IT'S ONE OF THOSE NIGHTS (YES LOVE)

(As recorded by the Partridge Family)

TONY ROMEO

It's one of those nights when you turn out the lights

And you sit in the dark

And say to yourself "I miss her"

It's one of those moods when your body broods

And you conjure up her picture and you kiss her

It's one of those things for the pain it brings

You say to yourself "Hey couldn't I live without it?"

Well I think so, on the other hand I doubt it.

And so it goes it's a cold in the nose
It's a pain in the neck
It'll make you a wreck if it gets ya

It's so insane cause for all the rain when you ask yourself

Could you do it again you betcha
I hear a voice say "You got no choice"
and it makes me mad

And I shout "Oh yeah who says so?"
Well of course not, on the other hand I guess so.

Suddenly she's crashing through my mind

Like waves upon the shore

And I nod my head woah yes love

I'd welcome you again

If you knocked upon my door

If you didn't I'd seek you out love
I'd track you down for sure like a thousand times before

Oh yes love I'd welcome you again like you know I've done before

Aah yes love you know I did before.

©Copyright 1971 by Screen Gems-Columbia Music, Inc. All rights controlled by Screen Gems-Columbia Music, Inc., 711 Fifth Ave., New York, New York.

PARADE OF SONG HITS

WHITE LIES, BLUE EYES

(As recorded by Bullet)

BOBBY FLAX
LANNY LAMBERT

White lies in her blue eyes
Goodbye is on the way
White lies in her blue eyes
Evil's the game she plays.

When she's trying hard to tempt you
with her music and her wine
When her lips look so inviting
And those sultry eyes begin to shine
Won't you look a little deeper beyond
that "Come on" stare

Then you might be able to see what's
lying there

It's those white lies in her blue eyes
Goodbye is on the way
White lies in her blue eyes
Evil's the game she plays.

Don't you ever let her get to you the way
that she got to me

Tho' the signs were plainly written
I just didn't want to see
That she can do most anything if you
give her time

I'm living testimony her love made me
color blind

There are white lies in her blue eyes
Goodbye is on the way
White lies in her blue eyes
Evil's the game she plays.

©Copyright 1971 by Kama Sutra Music,
Inc.

HEY GIRL

(As recorded by Donny Osmond)

GERRY GOFFIN
CAROLE KING

Hey girl, I want you to know
I'm gonna miss you so much if you go
And hey girl I tell you no lie
Something deep inside of me's going to die

If you say so long
If this is goodbye, oh.

Hey girl, this can't be true
How am I supposed to exist without you
And hey girl now don't put me on
What's gonna happen to me when
you're gone
How will I live, how can I go on
How can I go on
Hey girl.

Hey girl now sit yourself down
I'm not ashamed to get down on the
ground
And then beg you to stay
Don't go away, hey girl, don't go away.

©Copyright 1963 by Screen Gems-
Columbia Music, Inc., 711 Fifth Ave.,
New York, New York. This arrangement
copyright ©1963 by Screens Gems-
Columbia Music, Inc. Used by
permission. International Copyright
Secured. All Rights Reserved.

ONE MONKEY DON'T STOP NO SHOW

(As recorded by the Honey Cone)

G. JOHNSON
G. PERRY
A. BOND
Z. PERRY

One monkey don't stop no show
If you don't want my love you're free to
go

Life is a play we play different parts
But to be a star in love

You've got to feel it in your heart
You've been actin' strange
You don't love me with soul
And there's lots of other guys
Who'd love to play your roll

If you don't want to be my leading man
Get out of my life and let me live again.

One monkey don't stop no show
If you don't want my love

You're free to go
One monkey don't stop no show
If you really need our love
You'd better let it show
Once we had a love
You couldn't live without
The greatest love that heaven has ever
put out
Success has gone to your head
You wanna be free
Fool don't you realize you're back bone
is me.

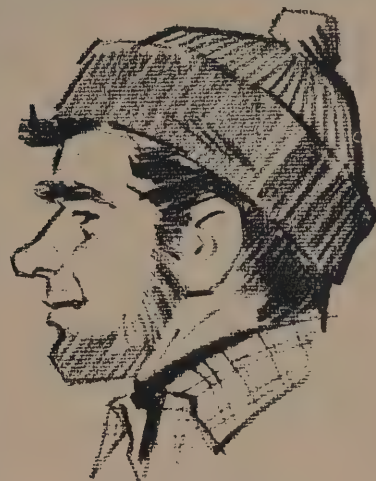
If you no longer like your part
Get out of my life before you ruin my
heart

You can go there's the door
You can go, you can go
One monkey don't shop no show
If you don't want my love
You're free to go.

© Copyright 1971 by Gold Forever
Music.

Over \$5,000 in prizes

Awarded Monthly



Draw the "Lumberjack"

Let the "Lumberjack" help you test
your talent. You may win one of five
\$795.00 Commercial Art Scholarships
or any one of one hundred \$10.00 cash
prizes!

Draw the "Lumberjack" any size ex-
cept like a tracing. Use pencil. Every
qualified entrant receives a free pro-
fessional estimate of his art talent.

Scholarship winners get the com-
plete home study course in commer-
cial art taught by Art Instruction
Schools, Inc., one of America's lead-
ing home study art schools.

Try for an art scholarship in adver-
tising art, illustrating, cartooning and
painting. Your entry will be judged in
the month received but not later than
March 31, 1972. Prizes awarded for
best drawings of various subjects re-
ceived from qualified entrants age 14
and over. One \$25 cash award for the
best drawing from entrants age 12 and
13. No drawings can be returned.
Our students and professional artists
not eligible. Contest winners will be
notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS, INC.

Studio 2J-4040
500 South Fourth Street
Minneapolis, Minnesota 55415

Please enter my drawing in your
monthly contest.

(PLEASE PRINT)

Name _____

Occupation _____ Age _____

Address _____ Apt. _____

City _____ State _____

County _____ Zip Code _____

Telephone Number _____



Accredited by the Accrediting Commission
of the National Home Study Council.

AIRLINE

CAREER TRAINING IN

- Passenger Service
- Communications
- Reservations • Travel Agent • Ticketing, etc.

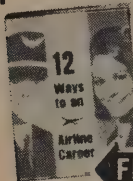
Airline employees enjoy air travel passes to exciting cities, meet interesting personalities, lead active lives, get good pay with advancement opportunities, security, many fringe benefits.



Start training at home now — with-

out interfering with your present occupation or take our short full-time resident course. Training & Placement Centers in HARTFORD, KANSAS CITY, LOS ANGELES & ATLANTA, plus Canadian office in WINDSOR. Low tuition. Pay as you learn.

If you are high school graduate (or senior), 17 to 34, mail coupon for colorful FREE booklet. No obligation.



FREE 'Clip and mail today

Accredited Member NHSC and NATTS

ATLANTIC AIRLINE SCHOOLS (Founded 1949)
2020 Grand, Dept. HPO42 Kansas City, Mo. 64108

YES! I would like full information.

(PRINT)

Name _____

Address _____

City _____ State _____

Phone _____ Age _____ County _____

☐ If under 17, check here for additional guidance information.

WRITE SONGS?

"How to Get Your Song Published" and 5-issue Subscription, \$1.75 (U.S.A.) Contacts. Contests.

THE SONGWRITER'S REVIEW

Songwriter's Magazine, Est 1946. Sample 35c. Order \$350: year's subscription, get free Lyric Patterns.

1697- X2 Broadway, N.Y.C., N.Y. 10019



3 FREE 5x7" Enlargements of Your FAVORITE PHOTOS

Send 3 color or black and white photos, snap-shots or negatives (returned unharmed). State color of hair, eyes, clothes for prompt of hair, eyes, clothes for prompt

information and get our bargain offer for finishing IN COLOR with FREE frames. Our 30th year. Enclose 25c each for handling. HOLLYWOOD FILM STUDIOS.

7551 Melrose Ave., Dept. 7738, Hollywood, Cal. 90046



PLAY DRUMS LIKE AN EXPERT

ROCK-POP-JAZZ
.. AND COUNTRY

How to play drums in a small combo. Covers rock, pop, country, and jazz. Everything clearly explained on long play record plus printed instructions. No music knowledge needed. Instruction entirely by ear. Listen to record and copy beats. Each beat played slowly first so you can hear exactly what to play. Then each beat played at proper speed. Covers how to select drums and cymbals, how to set up, how to tune, and best ways to hold sticks. Gives secrets of improving speed and coordination and tips on soloing. Your playing must improve or your money-back. Send no money! Just name and address. Pay postman \$2.98 plus C.O.D. postage, or send \$3 with order and I pay postage

**DRUM EXPERT - Box 12167-EP
St. Petersburg, Fla. 33733**

PARADE OF SONG HITS

SOUR SUITE

(As recorded by the Guess Who)

BURTON CUMMINGS

Don't wanna listen to my telephone
ring or sing

Ding-a-ling or talk about a thing not
this morning

Don't wanna think about the night
before or maybe it's a bore I could
throw together a new kind of rhyme
And tell about my warning but it's too
late now

It's too late now, it's too late now.

Don't wanna think about a runaway
Dad

That took away the only thing that I
ever had

Don't even miss him this morning
Don't wanna think about a cold
goodbye

Or a high school buddy got a little too
high

I can't help him out this morning
Reviewers laugh at me so I go out to sea
But perhaps it's just as well cause I'd
rather be in hell

Than be a wealthy man this morning
But it's too late now
It's too late now, it's too late now.

Whatever happened to images cause
now they're gone

And worn-out phrases just keep a-
hangin' on

Whatever happened to homes as
sooposed to houses

Whatever happened to homes as
opposed to houses

The conversation sinks as the evening
drowns

It's just like 4 6 2 0 1

It's just like 4 6 2 0 1

Some man is waiting for me 'round the
corner now

I gotta find him and try to hang on for a
little while

Back here in 4 6 2 0 1

There's gotta be a few small changes
made.

Whatever happened to early morning
open skies

And broken faces, half with melting
eyes

Enough of riddles that just play with
time

Cause I'm still here and I can't beg a
dime

I'm back here in 4 6 2 0 1.

Don't wanna listen to my telephone
ring or sing

Ding-a-ling or talk about a thing
Leave me alone this morning.

©Copyright 1971 by Cirrus Music, 131
Hazelton Ave., Toronto 5, Canada. All
rights for the U.S.A. controlled by
Dunbar Music, Inc., 1133 Ave. of the
Americas, New York, New York 10036.

WHERE DID OUR LOVE GO

(As recorded by Donnie Elbert)

BRIAN HOLLAND
LAMONT DOZIER
EDDIE HOLLAND

Baby, baby, where did our love go
Don't you want me, don't you want me
no more

You came into my life so tenderly
With a burning love that stings like a
bee

And now that I surrender so helplessly
You now wanna leave

You wanna leave

Oh you wanna leave me

Baby, baby, baby where did our love go
Ah don't you want me

Ho now baby, baby where did our love
go

Don't you want me no more

oh now baby, baby,

baby don't leave

Baby don't leave please, please don't
leave me baby

Good Lord please don't leave me
woman

All by myself ho now baby, baby, baby,
baby, baby

Ah now baby, baby please don't leave
me baby

Ah don't leave me baby all by myself
Baby, baby, baby, baby, baby, baby,

baby

Don't leave me please good God don't
leave me woman

All by myself good God.

© Copyright 1964 and 1971 by Jobete
Music Co., Inc.

PARADE OF SONG HITS

HALLELUJAH

(As recorded by Sweathog)

GARY ZEKLEY
MITCH BOTTLER
ROBERTA TWAIN

Hallelujah, hallelujah
Hallelujah, hallelujah
I used to look at life through a shade of grey
Then you came along and bro't a sunny day
You took me in your hand
Like a piece of clay
And you made me a man now I gotta say
Hallelujah, hallelujah
Hallelujah, hallelujah.
I wake up in the mornin' and I wanna cry
Cause I'm so glad that you're by my side
And when I go to work
I can't wait till five
Till I'm home with you sugar
I'm just half alive.
If I ever lost you don't know what I'd do
Cause my whole world revolves around you
You're my sun in the mornin' and my moon at night
So keep on shinin' make me feel all right.

©Copyright 1970, 1971 by Colgems Music Corp, and Alouette Productions, Inc. d/b/a/ Twill Music - All administrative rights throughout the entire world are controlled by Colgems Music Corp., 711 Fifth Avenue, New York, New York.

LET IT BE

(As recorded by Joan Baez)

JOHN LENNON
PAUL MCCARTNEY

When I find myself in times of trouble
Mother Mary comes to me
Speaking words of wisdom, let it be
And in my hour of darkness as she is
standing right in front of me
Speaking words of wisdom, let it be
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be.
And when the broken hearted people
Living in the world agree
There will be an answer, let it be
For though they may be parted
There is still a chance that they will see
There will be an answer, let it be
Let it be, let it be, let it be, let it be

LOVE GONNA PACK UP

(As recorded by The Persuaders)

ROBERT POINDEXTER
RICHARD POINDEXTER
JACKIE MEMBERS
RAY LEWIS

We got to get it together before it's too late
We just can't sit by and watch our love turn to hate
Does it matter who's fault it was
Love gonna pack up and walk out on us
Love gonna pack up and walk out on us.
We act just like two kids at play
Get mad over something silly and take their toys away
It's too bad happiness don't grow on trees
I got to sacrifice for you
You've gotta sacrifice for me
I got to understand you
You've got to understand me.
Does it really
Love gonna pack up and walk out on us
We got just one life to live
One love to give
Let's kiss some, let's love some
Put our two's and two's together
And let's love some
Face it baby pick up the pieces
Put them back together again
Get it together or bye bye love
Ooh us
Now baby tell me what are we doing to ourselves
We're only hurting each other
And nobody else.
©Copyright 1971 by Cotillion Music and Win or Lose Music.

Yeah, There will be an answer, let it be.
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be
And when the night is cloudy
There is still a light that shines on me
Shine until tomorrow, let it be
I wake up to the sound of music
Mother Mary comes to me
Speaking words of wisdom, let it be
Let it be, let it be, let it be, let it be
There will be an answer, let it be
Let it be, let it be, let it be, let it be
Let it be whisper words of wisdom, let it be.

©Copyright 1970 by Northern Songs Limited, 71-75 New Oxford Street, London, W.C. 1, England. All rights for the United States of America, Canada, Mexico and the Philippines controlled by MacLen Music, Inc., c/o ATV-Kirshner Music Corp., 1370 Avenue of the Americas, New York, New York 10019.

The 5X Junction Mixer does just that.



An input mixer.

You can attach 4 microphones or instruments as inputs and get one output.

An output mixer.

Amplifiers connected to external speaker combinations can now go directly to the 5X, with up to 4 external speaker cabinets being connected to one 5X. This eliminates sloppy wire hook-ups, and decreases set-up time.

An accessory blender.

Instrument signal can go directly to the 5X. Up to 4 different accessories can be joined with another 5X, with one line then going to the amp. This facility will allow you to blend any combination of distortion devices, wah-wah pedals, echo effects, etc.

A functional accessory.

There are an infinite number of other connecting problems that can be solved with the handy 5X.

\$9.95

If your JUNCTION DON'T FUNCTION, send it back within 15 days for a full refund.

electro-harmonix

15 West 26th Street, HP308
New York, New York 10010
Please ship _____ (quantity)
5X Junction Mixers at \$9.95 each.

- ☐ Enclosed is total check for order \$ _____
☐ Ship C.O.D.
☐ Please place me on your new product announcement mailing list at no charge.

Name _____

Address _____

City _____ State _____ Zip _____

FREE 2 JUMBO ENLARGEMENTS

with your choice of




32 BILLFOLD PHOTOS ☐
or 2-8 x 10 Enlargements ☐
or 4-5 x 7 Enlargements ☐

Get acquainted offer—on silk finish, double weight, portrait paper. Send any snapshot or photo. 4-day in plant service. Satisfaction guaranteed. Enclose \$1.25 (to cover handling & postage) for each unit you wish. No limit. Your original returned with your order. One pose per unit. Send today as offer is limited.

DEAN STUDIOS, Dept. B7
913 Walnut St., Des Moines, Iowa 50302

BE A "POP" SINGER!



In only a few short weeks you can learn to become a "pop" singer for social affairs, radio, TV, night clubs. Popularity, new friends, gay parties, career, extra money. Write for FREE information everyone who likes to sing should have.

SONG STUDIOS, Dept. 203-T ROCKPORT, MASS.

GUITARS 30% TO 50% DISCOUNT

AMPS! DRUMS! BANJOS!

BUY DIRECT!

SAVE!



SAVE! Any name brand guitar, amp, or drum set. 30% (or up to 50% discount) on all brands. Also Pedal Steels, BANJOS, and Dobros. Ask for your price on any model you choose. FREE Catalog. WRITE.

Warehouse Music Dept. • H-4
P. O. Box 9352
Fort Worth, Texas 76107

LEARN TO PLAY BLUES GUITAR like the pros



No music to read. Everything clearly explained in diagram form. Covers funky blues, chord progression, blues scale, blues solo, chord rhythm patterns, blues run and as a special bonus offer if ordered within 10 days, we will include at no extra charge a Fender bass pattern study. All of this for only \$3.00 postpaid.

You must be completely satisfied—or your money back.

Send check, cash or money order to:
CLARENCE WALLACE
3608 S. Indiana Ave., Chicago, Ill. 60653

REWARD

Is what you get when you read our informative, factual booklet on records, songs, publishing, recording. Write for FREE information.

MUSIC WORLD, Box 103, Sharon, Mass. 02067

PLAY LEAD GUITAR LIKE AN EXPERT



Rock, Pop, Western

How to play lead guitar in a small combo. Covers rock, pop, country-western. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers lead chords, runs, intros, endings, improvising, background work, and arranging. Instant transposing explained. Change any song into any key instantly. How to develop your own style and a professional touch. Tips on making your entire band sound better. Your playing must improve or your money back. Send no money! Just name and address. Pay postman \$2.98 plus C.O.D. postage. Or send \$3 with order and I pay postage.

LEAD MAN, Box 12167-MP, St. Petersburg, Fla. 33733

PARADE OF SONG HITS

PRETTY AS YOU FEEL

(As recorded by Jefferson Airplane)

JOEY COVINGTON
JACK CASADY
JORMA KAUKONEN

You're only pretty as you feel
Only pretty as you feel inside
You're only pretty as you feel
Just as pretty as you feel inside

When you wake up in the morning
Rub some sleep from your eyes
Look inside your mirror
Comb your hair
Don't give no vanity a second thought
No, no, no
Beauty's only skin deep
It goes just so far, cause you're only pretty as you feel
As pretty as you feel inside
You're only pretty as you feel.

So girl don't hang yourself up
Oh no plastic face
A little bit of soap will wipe away
Any grease, cause
You're only pretty as you feel
Mama, I said
You're only pretty as you feel inside
Strut.

So now you're feelin' so pretty
Now you're feelin' so good
Now you're ready to face the world
Now you're feelin' good
Go out there and knock 'em silly, girl
Go out there show 'em how ta thrill,
huh

Cause you're only pretty as you feel
Say you're only pretty as you feel
Now, you're only pretty as you feel
Feelin' pretty, feelin' pretty
You're only pretty as you feel
Feelin' so pretty, feelin' so pretty
Feelin' so pretty, you're feelin' so pretty
Pretty, pretty, pretty, pretty, pretty, pretty
Pretty mama, mama, mama, mama.

© Copyright 1971 by Hott Buns Music.
All Rights reserved.

MAKE ME THE WOMAN YOU GO HOME TO

(As recorded by Gladys Knight)

CLAY MCMURRAY

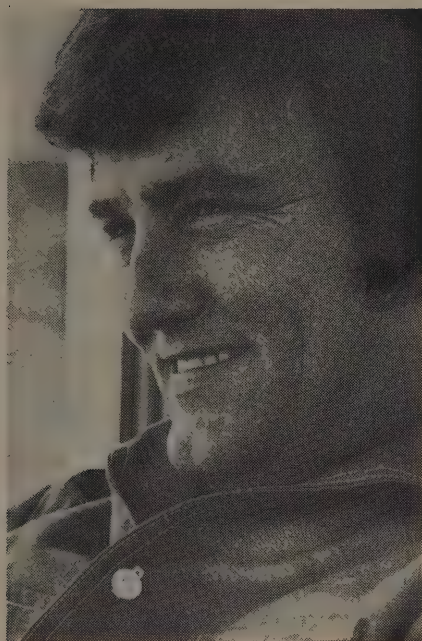
You promised me things that meant a lot
You said so much you just up and forgot
what you said about me to him
You said I was your strength
The air you breathe
So help me honey
You're all I need to make my life complete
Oh yes you did
So then why, why, why
Why don't you baby make me the woman that you go home to
And not the one you leave behind
Not the one that's left to cry and die.

With a smile I fix you your meals
Iron your clothes, it ain't no big deal
It's all a part of loving you
Stick by your side through thick and thin
Not lying awake to ask where you been
Cause you'd tell me if you wanted to oh yeah
So why, why don't you baby
Make me the woman that you go home to
And not the one you leave behind yeah
Not the woman that's left to cry and die
Make her the woman that you go home to
So make me (make her the woman that you go home to)
You go home to

Make me yours and you'll be mine to keep
So full of joy you wouldn't need to be
On the other side of the foolin' around
Total exceptance is all you need
Knowing this you would never regret
finding yourself homeward bound
Oh so (why, why, don't you)
Oh good God almighty boy
(Make her the woman that you go home to)
And not the woman that you leave behind
Not the woman that's left to cry and die
Oh (make her the woman you go home to).

©Copyright 1971 by Jobete Music Co., Inc.

(continued from page 42)



But according to Mickey, some of this newfound freedom has its drawbacks. "This recent recognition of Nashville has caused some of the people in the music industry to forget what made their music good in the first place. It's becoming more businesslike and less easy going. I remember how we all used to get together to talk and play our latest songs for each other — now there doesn't seem to be as much time for that sort of thing. I find myself spending more time with people from out of town than the people that live here since they're usually too busy."

Though you would never know it from Mickey's relaxed attitude, he has been quite busy himself.

A while back Mickey released an album on Mercury called "Looks Like Rain." The music industry just went walking around shaking its collective head saying "Newbury has done it all this time." All of us here at Hit Parader thought it was the finest album we ever heard and thought it couldn't be topped. But it was. By Mickey Newbury. His new album on Elektra "Frisco Mable Joy", from which was culled the smash single "An American Trilogly," is not just an album — it's an experience. Mickey Newbury has been known for his genius within the industry for a long time — now he's getting the widespread recognition he's deserved so greatly. ☐ THE EDITORS

MEN... WOMEN SAUNA SUIT MELTS AWAY POUNDS & INCHES

Watch yourself shrink when you wear the marvelous new SAUNA SUIT. SLIMS without appetite-appeasing pills, fad diets or strenuous exercise. Lightweight, made of durable vinyl; covers body, causing it to perspire with the slightest exertion. Wear it while you relax... or when doing chores around the house. Effortless way for you to look younger and feel better. One size fits all. Send only \$4.95 today! Sorry No C.O.D.'s.
AMERICAN IMAGE CORP., Dept. H576Z
276 Park Avenue South, N.Y., N.Y. 10010



ONLY
\$4.95

SONGWRITERS

CO-WRITE WITH A PRO!

We GUARANTEE song placement, Contract and Record Release. No hidden charges—no gimmicks. SEND FOR FREE SAMPLE DISC and COMPLETE DETAILS NOW!

DAWN DEMO PRODUCTIONS

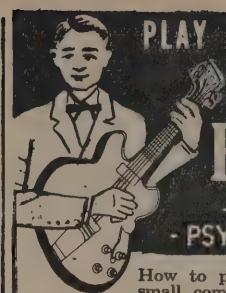
BOX 46-H • BURTON, B.C., CANADA

HERE'S
BIG
NEWS!



PLAY ELECTRIC BASS LIKE AN EXPERT

- ROCK - POP
- PSYCH - COUNTRY



How to play electric bass in a small combo. Covers rock, pop, psych, country-western. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers chord progressions, runs, endings, improvising, soloing, background work, arranging. Instant transposing explained. Change any song into any key instantly. How to develop your own style and a professional touch. Tips on making your entire band sound better. Your playing must improve or your money-back. Send no money! Just name and address. Pay Postman \$2.98 plus C.O.D. postage. Or send \$3 with order, and we pay postage.

ELECTRIC BASS

Box 12167-MK, St. Petersburg, Fla. 33733

you can LOSE 6-16 lbs. be 3 inches slimmer in just days (without drugs or starvation diets) by wearing ANITA JOYE'S SAUNA SLIMMERS



WHOLE
BODY,
DE

Yes, you could lose 6—16 lbs. or even more by means of this amazing revolutionary plan that has been so successful. You can healthfully and reliably achieve continuous freedom from unhealthy and unsightly overweight.

The Anita Joye plan is a safe, new way to reduce for those who are serious about wanting to look and feel attractive again. It's as easy as luxuriating in a Finnish Sauna Bath.

Women the world over have become SLENDER through SAUNA SLIMMING UNDERWEAR garments that are based on the scientifically acknowledged process of breaking down pads of unnecessary and excessive water.

All you have to do is wear Anita Joye's Sauna Slimmers around the house for an hour or two every day, or at night when asleep and follow the simple plan. Wear it invisibly under your clothing if you wish. You can achieve even better results if you exercise while wearing it. Or wear it while you are doing normal daily housework. You can take inches off in no time!

HERE IS WHAT ANITA JOYE'S SAUNA SLIMMERS CAN DO FOR YOU

- Lets you reduce your waist, hips, thighs or all over. Four different garments to choose, one for each problem area.
- Special quality materials made to go to work immediately. You could look slimmer in days.
- Durable, well fitting, long lasting. It actually helps freshen your skin too, so you can feel good again all over.
- Whether you need to lose 5 to 10 or 20 to 30 pounds, you decide when and where to do it.
- No extreme diet needed. You can eliminate that weak feeling from not eating.
- No harmful pills to put you in danger or depress you.

All this by following the Anita Joye Sauna Slimming Plan.

Many people who had almost given up hope of losing weight have found the Anita Joye method the answer to their dreams. You can glow with health and self-confidence again, too. Send in for your SAUNA SLIMMING UNDERWEAR using the A, B, C, guide in the coupon below. Be sure to include your size.

guarantee

IF FOR ANY REASON
THE SAUNA SLIMMING
GARMENT AND PLAN
DO NOT DO EVERY-
THING WE SAY—
SIMPLY RETURN IT
AND A REFUND WILL
BE SENT TO YOU
AT ONCE.

ANITA JOYE'S SLIMMERS, 7471 Melrose Ave., Los Angeles, California 90046

Yes, I want to lose 6—16 lbs. or more. Please send me the ANITA JOYE'S SLIMMERS I have checked below:

Dept. 7738

- ☐ A for chest and upper arms \$6.95
- ☐ B for waist, hips, thighs as far as knees \$9.25
- ☐ C for hips, thighs, and legs right down to the feet \$8.95
- ☐ DE combined model for the whole body \$14.95

WOMEN—My present dress size is ____ MEN—My measurements are ____

I enclose total of \$ ____ payment in full. Add 50¢ for postage and handling.

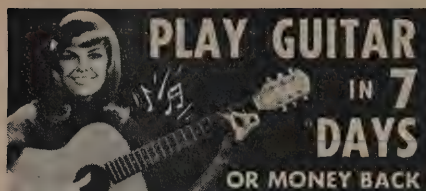
☐ C.O.D. \$1.00 deposit enclosed.

Print Name _____

Address _____

City _____

State & Zip _____



In this Special Introductory offer you get ED SALE'S famous Secret System worth \$4.00 which shows you how to play a beautiful song the first day and any song by ear or note in seven days! Contains 52 photos, 87 finger placing charts, etc., plus 110 popular and western songs, (words and music); a \$1.00 Chord Finder of all the chords used in popular music; a \$3.00 Guitarist Book of Knowledge; and the extra special \$1.00 value NEW wallet size Tuning Device for tuning any guitar by ear.

Total Value \$9.00—Now \$2.98 SEND NO MONEY!

Just send your name and address. On delivery pay postman \$2.98 plus C.O.D. postage. Or send \$2.98 plus 25¢ shipping and handling charges with order to save C.O.D. costs. (Sorry, no C.O.D. outside Continental U.S.A.—remit with order.) Money back Guarantee.

ED SALE Studio 313K Avon By the Sea, N.J. 07717



BE A SONG WRITER!

New talent needed all the time! Get into big-money career writing Rock-'n-Roll, country, Western, love, soul and sacred songs! Amazing COMPOSAGRAPH Method has you setting your own SONG POEMS to music even if you don't know a note! How to copyright your songs and make your own Records. Where to send and sell your songs! Learn at home through quick, low-cost training. Hurry! Send for FREE details today!

SONG STUDIOS, Dept. 803-T, Rockport, Mass. 01966

fight birth defects Give MARCH OF DIMES

LONGER, THICKER HAIR INSTANTLY!

Now, you too, can have Lustrously Long, Luxuriously Thick, easy to manage hair. Amazing HAIR BEAUTY formula, developed through scientific research can actually make hair look THICKER and LONGER, so that you look years younger. Ends breaking, splitting hair. It's simple . . . fast . . . and it works. Contains no grease or alcohol, looks natural. Send only \$2.98 (3 month supply). No C.O.D.'s. **AMERICAN IMAGE CORP., Dept. K576Z**
276 Park Avenue South, New York, N. Y. 10010

TWO-TONE PANTS

\$15.95 2 pair \$30.50

The NEWEST in eye appeal! Two color slacks—with one leg one color; the other leg a contrasting color! Same contrast in the back! Even the 3" bolero waistband is half one color, half the other! Soft, light fabric of 70% rayon, 30% acetate; 20" flare bottoms; 3 pockets! P185 Tan and Brown. P186 Black and Royal. P187 Two-tone green. P188 Plum and Black. Waist sizes: 27 to 40. For finished bottoms, add \$2. per pair and give inseam measure. \$15.95 ppd., or \$2. deposit or C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear. Sold by mail only.

WRITE FOR FREE CATALOG

Eleganza
3331 Manley St.,
Brookton, Mass. 02403



PARADE OF SONG HITS

HEY BIG BROTHER

(As recorded by Rare Earth)

NICK ZESSES
DINO FEKARIS

Hey big brother as soon as you arrive
You better get in touch with the people
And a get them on your side

Big brother and keep them satisfied.

Welcome to the beat of a city street
Walk on now and don't be shy
Take a closer look at the people you meet

And notice the fear in their eye.
Yeah watching the time passing by.

Focus your eye on the filthy sky
Just as far as a you can see
Everybody gettin' kind-a tired of
waitin' cause nobody wants to cry

Yeah and nobody wants to die
Hey big brother as soon as you arrive
You better get in touch with the people
Big brother and get them on your side
Big brother and keep them satisfied.

Now that you've got the picture what
you gonna do
Now that you've got the picture what
you gonna do
Wo hey big brother I know you're out
there somewhere

If we don't get our thing together
Big brother will be watching us
He ain't gonna get me
Are you gonna let him get you
He'll never get me
He'll never get me no

Big brother's coming
No he'll never get me no no no no
Hey big brother keep them by your side,
ah.

© Copyright 1971 by Jobete Music Company, Inc.

CAN I GET A WITNESS

(As recorded by Lee Michaels)

EDDIE HOLLAND
BRIAN DOZIER
BRIAN HOLLAND

Ah listen everybody especially you girls
is it right to be left alone while the one
you love is never home
I love too hard my friends sometimes
say

But I believe, I believe that a woman
should be loved that way
But it hurts me so inside to see her treat
me so unkind
Somebody, somewhere tell her it's
unfair

Can I get a witness, can I get a witness
Yeah can I get a witness
Somebody is it right to be treated so bad
when you're given everything you had
Even toss in my sleep 'cause I haven't
seen my baby all week
Now you chicks do agree

That this ain't the way love's suppose to
be
Let me hear, let me hear you say yeah
yeah
Up early in the morning with her on my
mind
Ah just to find out all night that I've
been crying

But I believe a woman's a man's best
friend
So I'm gonna stick by her till the very
end
But she cause so much misery that I
forget how love suppose to be
Somebody somewhere tell her it ain't
fair

Can I get a witness, I want a witness,
witness witness, witness
Everybody knows especially you girls
A love can be sad but half a love is twice
as bad

Now all you chicks agree
That this ain't the way it's supposed to
be let me hear you let me hear you say.

© Copyright 1963 by Jobete Music Co., Inc.

PARADE OF SONG HITS



(I KNOW) I'M LOSING YOU

(As recorded by Rod Stewart)

CORNELIUS GRANT
NORMAN WHITFIELD
EDDIE HOLLAND

Your love is fading I can feel your love
fading

Girl it's fading away from me
Cause your touch, your touch has grown
cold

As if someone else controls your very
soul

I've fooled myself long as I can
I can feel the presence of another man
It's there when you speak my name
It's just not the same ooo baby I'm
losing you

It's in the air everywhere ooo baby I'm
losing you

When I look into your eyes a reflection of
a face I see

I'm hurtin' down hearted and worried
girl cause that face doesn't belong to me
It's all over your face someone's taken
my place

Ooo baby I'm losing you
You try hard to hide your emptiness
inside

Ooo baby I'm losing you.

I don't want to lose you baby
You used to look at me baby
In your sweet tender loving way
But now when we're face to face girl
You have to search for words to say
I can tell when we kiss from the
tenderness I miss

Ooo baby I'm losing you
Girl I feel it in my bones any day now
you'll be gone
Ooo baby I'm losing you.

©Copyright 1966 by Jobete Music Co.,
Inc.

PLAY HARMONICA in 5 Minutes



Or Your
Money
Back

In this Special Introductory Offer, you get Ed Sale's unique 64-page Secret System which shows you how to play the Harmonica in only 5 minutes, any song by ear or note in a few days; PLUS beautiful professional Harmonica with solid brass plates and individually tuned bronze reeds, with heavy nickel-plated covers; PLUS 200 songs (words and music); PLUS 50 extra songs for 2 and 3 part harmonizing. All for **ONLY \$3.98**

FREE TRIAL—SEND NO MONEY

Just send your name and address, pay postman \$3.98 plus C.O.D. postage. Or send \$4 with order and I pay postage. (Sorry, no C.O.D. outside Continental U.S.A.—remit with order).

Unconditional Money-Back Guarantee

ED SALE

Studio 513-K Avon by the Sea, N.J. 07717

HIGH SCHOOL AT HOME IN SPARE TIME

Low monthly payments include standard text books and instruction. Credit for subjects already completed. Progress as rapidly as your time and abilities permit. DIPLOMA AWARDED

SEND FOR BROCHURE—TELLS YOU HOW

Founded 1897



AMERICAN SCHOOL, Dept. H 481

Drexel at 58th, Chicago, Ill. 60637

Please send **FREE** Brochure.

name _____ age _____

address _____

city _____ state _____ zip _____

Approved for Veteran Training

Accredited Member NATIONAL HOME STUDY COUNCIL



U.S. Savings Bonds,

New Freedom Shares

\$18,500.00 IN CASH PRIZES!

\$10,000.00 FIRST PRIZE

JUST SOLVE OUR SIMPLE PUZZLES AND YOU MAY BE ON YOUR WAY



FIRST PRIZE \$10,000.00
SECOND PRIZE \$ 3,000.00
THIRD PRIZE \$ 1,500.00
FOURTH PRIZE \$ 800.00
FIFTH PRIZE \$ 400.00

PLUS 95 OTHER GIANT CASH AWARDS! JUST NAME OUR JUNGLE ANIMAL AND YOU'RE OFF AND RUNNING.



Official Entry Blank

Fill in the blank squares to complete the animal's name

RULES & DIRECTIONS

Name our jungle animal pictured above. (We've filled in the first letter to get you started.) Using the clue words, fill in the letters in the blank squares to spell out the animal's name.

Gentlemen:

I would like to enter your \$18,500.00 cash award animal puzzle contest. Here is my completed entry puzzle with 25c for postage and handling. If my answer is correct, please rush me all details of your \$18,500.00 animal puzzle series.

Name _____

Address _____

City _____ State _____ Zip _____

rip	T	e	a	r	
metal		r	o	n	
color		r	e	e	n
simple		a	s	y	
steal		o	b		

OFFICIAL ENTRY PUZZLE

\$18,500 CASH AWARD
ANIMAL CONTEST

AQUARIUS CONTESTS 7551 MELROSE AVE., Dept. 7738 LOS ANGELES, CALIF. 90046



KIDSKIN
from SPAIN
For men

THE BIGGEST HEEL AFOOT!

LOOK at that wild 2 1/4" covered heel! LOOK at the striking two-tone combination of fine, soft KIDSKIN leathers. LOOK at those 7 close eyelets; the high rounded toe; the dashing Spanish styling. Then put them on—and watch everyone look at YOU! 2170 Black and Gray Kidskin. 1170 Brown and Tan Kidskin. Sizes 7 to 13, medium width. \$29.95 ppd., or \$5. deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear. Sold by mail only.

Eleganza

3301 Manley St., Brockton, Mass. 02403

WRITE
FOR
FREE
CATALOG

ANY PHOTO ENLARGED

Size 8 x 10 Inches
on DOUBLE-WEIGHT Paper

Same price for full length or bust form, groups, landscapes, pet animals, etc., or enlargements of any part of a group picture. Original is returned with your enlargement.

87¢ **Send No Money** 3 for \$1.75

Just mail photo, negative or snapshot (any size) and receive your enlargement, guaranteed fadeless, on beautiful double-weight portrait quality paper. Pay postman 87¢ plus postage—or send 90¢ with order and we pay postage. Take advantage of this amazing offer. **Send your photos today.** Professional Art Studios, 917 N. Main, Dp 1442D Princeton, Illinois



**ILL HEALTH?
TROUBLED?
HOPELESS?**

**FREE SECRET FREE
POWER DIAL**

DEAR FRIEND, ARE LIFE'S PROBLEMS PRESSING YOU? FORCING YOU TO FACE ILL HEALTH, AGONY, LONELINESS, POOR FINANCES, PAIN, FEARS? SUFFER NO MORE! The might of the "SECRET POWER DIAL" can put you on the glorious path to greater contentment, happiness, and the scriptural word that can come from ABOVE. Simply turn the pointer of this inspirational "POWER DIAL" to your own personal problems—no one else need know—and the word of GOD, as it applies to your needs, your salvation, will magically appear. That is why we want to rush your FREE "SECRET POWER DIAL" to you, at once. Just mail your name, address and enclose 10¢ to help us cover handling. We will send your personal "POWER DIAL" to you FREE! Please only one to a family. Write to: "DIAL", 6311 Yucca St., Dept. 7738, Los Angeles, Cal. 90028.

ALBUMS IN REVIEW

SLY & THE FAMILY STONE "There's A Riot Goin' On" (Epic).

A long time in the making, with all the attendant stories about Sly's non appearances, being fined for not producing accusations and denials. . . but it's here and it's Sly as before creating a lot of almost physical excitement. Listen to "Thank You For Talkin' To Me Africa" and that will take you higher in your seat. Good times are to be had listening to the fun "(You Caught Me) Smilin' ". There's some put-on here but also a lot that makes Sly the in-person rave that he is.

son but the trio doesn't look back anywhere else. It's a new direction with some delicate moods crossed with some strutting hardness. Don't discount the new approach or the re-formed Doors.

BLOODROCK USA (Capitol).

Hard rock. Six piece group. Fourth album. And it follows a familiar pattern of injecting some politics into the lyrics ("America Burn.") Not quite a state of the union message and the music still conquers all, and this is probably the best they've done so far.

THE DOORS Other Voices (Elektra).

"Hang On To Your Life" is a tribute that doesn't become mawkish to Jim Morri-

son but the trio doesn't look back anywhere else. It's a new direction with some delicate moods crossed with some strutting hardness. Don't discount the new approach or the re-formed Doors.



BLOODROCK — hard rock still, but the politics come into the lyrics.

emergence of a major talent (and subsequent decline on records -- never in person) but is also a history of the music, when Charles sowed the seeds of soul for so many. The very early Atlantic sides (this two-company album is a result of a special deal and makes for completeness) show a voice and style that was little different from the rhythm and blues noises of the era. Suddenly with the gospel infusion it becomes a one man revolution.

CACTUS Restrictions (Atco).

Cactus, with its Springfield and Fudge overtones coasts along presenting rock and country ("Alaska" and "Mean Night In Cleveland" -- a song based on a bust incident and some time spent in the local jail) and some downhome blues sounds on "Evil," the Howlin' Wolf song. Underrated isn't the word for this band.

CHICAGO AT CARNEGIE HALL (Columbia).

This was recorded during the group's week long series of concerts at New York's famed hall (the Fillmore of the classical buffs). First the music: a lot of familiar items are included naturally and they get the benefit of audience enthusiasm underlining them. New material gets an initial tryout, still in the cross pollination (rock and brass) groove that seems to give Chicago its wide range. The hydra headed free form emerges in the piano introduction to "Does Anybody Really Know," that could point the way the group might travel in their jazz feeling. The packaging: for a start there are four disks, all done at a special low price, a picture booklet, a poster and a huge poster, plus a voter registration chart to appeal to the 18 year olds and over. Visually it's all very nice, but there could have been more detail, more actual words, about the seven piece group. All in all though, one of the more impressive releases of the year.

THE WHO Meaty Beaty Big And Bouncy (Decca).

The Who's singles from way back ("I Can't Explain" was cut in 1965 and has Jimmy Page on rhythm guitar.) to right now ("The Seeker" was released in 1970). Several of the cuts are however different takes of earlier numbers -- "I'm A Boy" for instance has John Entwistle on French horn and is a longer version of the original 1965 single. Also "Magic Bus" is different from the "Magic Bus" LP track and the "Live at Leeds" cut. An interesting excursion into the Who's history and, for new fans, an absolute must.

HOP ON THE GOLDEN OLDIES BANDWAGON TODAY



ORIGINAL
TITLES
BY
ORIGINAL
ARTISTS

ALL ARE
BRAND
NEW
RECORDS

OVER
1500 TITLES
LISTED IN
OUR
CATALOG

ORDERS
MAILED
SAME DAY
THEY'RE
RECEIVED

PLUS
THOUSANDS
IN STOCK
NOT
LISTED

CATALOG
ALSO
CONTAINS
POSTERS,
PATCHES
AND
T-SHIRTS

SEND
FOR FREE
CATALOG

ALL
RECORDS
\$1.00 EACH
INCL. TAX
AND MAIL-
ING

Write to
HOUSE OF SOUNDS, INC.
P. O. Box 68, Darby, Pa. 19023

JOHN LENNON

(continued from page 17)

I'm A Loser; I Don't Want To Spoil The Party; Ticket To Ride; Yes It Is; Help; You've Got To Hide Your Love Away; You're Going To Lose That Girl; Nowhere Man; Girl; Rain; I'm Only Sleeping; Strawberry Fields.

Dear Prudence; Glass Onion; Bungalow Bill; I'm So Tired; Yer Blues; Cry Baby Cry; Goodnight; Ballad Of John and Yoko; Come Together; I Want You (She's So Heavy); Mean Mr. Mustard; Polythene Man; One After 909; Hey Bulldog; Don't Let Me Down; You Know My Name; Sun King; Dig A Pony; Dig It.

Songs which Lennon attributed directly to Paul McCartney, again offered with no comment.

I Saw Her Standing There; Tip Of My Tongue; I'll Keep You Satisfied; Nobody I Know; Things We Said Today; Don't Want To See You Again; I'm Down; The Night Before.

Another Girl; Tell Me What You

See; I've Just Seen A Face; That Means A Lot; You Won't See Me; I'm Looking Through You; Woman; Sgt. Pepper's Lonely Hearts Club Band; Fixing A Hole; Lovely Rita; Hello Goodbye; Your Mother Should Know.

Fool On The Hill; Step Inside Love; Oo Bla Di; Martha My Dear; Blackbird; I Will; Mother Nature's Son; Helter Skelter; Honey Pie.

Lady Madonna; All Together Now; Get Back; Let It Be; Maxwell's Silver Hammer; Oh Darling; You Never Give Me Your Money; She Came In Through The Bathroom Window; Golden Slumbers; Carry That Weight; The End Her Majesty; Two Of Us; The Long And Winding Road.

Songs attributed jointly to McCartney and himself by Lennon and offered again with no comment.

I'll Get You; I Want To Hold Your Hand; Baby's In Black; Every Little Thing; What You're Doing; Drive My Car; The Word; I've Got A Feeling. □

BULGING TUMMY JUST MELTS AWAY

**No Sagging Weights
No Nagging Diets
No Exhausting Exercise**

You can have that Youthful Look and Fine Posture when you banish the bulge and achieve the flat front look. SHAPE-UP works on tested principles used by athletes to eliminate embarrassing fat accumulations and to keep in shape. SHAPE-UP uses your own body heat and natural unconscious muscular tension to melt away excess fat and reshape you just where you want it.

The Secret of How "SHAPE-UP" Works

Made of soft pliable rubber like material, it goes on right next to your skin, moulding to every contour and gently shaping the "new you" you want to be. It's comfortable and invisible under your clothes. Now you can go about your regular business—work, play, do chores, exercise or just lay around and read or watch TV—"Shape-Up" holds in the natural heat your body generates while it gently kneads and massages with your every breath and movement. You'll be amazed at the effect. Of course, how fast the inches go varies from person to person and depends also on the intensity of your activity but "Shape-Up" will work for you if you follow the simple instructions.



MONEY BACK GUARANTEE

Order "Shape-Up" today! Use it for two weeks without cost or obligation. If you are not delighted with the results, you can just return it and we will cheerfully refund the full purchase price plus return postage. Shipped in plain wrapper.

2 WEEK FREE TRIAL COUPON

Shape-Up, Dept. 7738

7471 Melrose Ave., Los Angeles, Ca. 90046
Rush me my "Shape-Up" on your money back guarantee stated above. My waist size is _____ inches.

☐ I enclose \$9.98. Please send me the Wonder Belt postage paid.

☐ Send C.O.D. — I enclose \$1.00 good will deposit. I will pay postman \$8.98 on delivery plus postal and C.O.D. charges.

Name _____

Address _____ Zip _____

THREE DOG NIGHT

(continued from page 36)

sanity. Right at the last minute we didn't know if we were going to make it or not. It was three days more or less without sleep and it also got to a point where creativity was slipping away.

"At first we all stayed up together but finally we started taking shifts to get it finished.

"I'd planned a vacation immediately after the session and I made it more or less with about an hour before the plane. The trouble was a television show that we had to do right in the middle of it all. Anyway I grabbed the plane and flew to London. I checked into the hotel and there's Osibisa, who are good friends of the group, hanging out and THEY are recording.

"So I'm down in the recording studio with them and about 200 other people all adding chants on some of their Afro-rock material. Imagine it, 200 people chanting away, it's four o'clock in the morning, I'm dead tired and there's some of those cats with war paint on. A weird scene.

"Next I run into the Uriah Heep group and I'm on my way with them to some gig outside London, in Southend, I think. By this time, I'm somewhat frazzled but the fact that one of the guitar players from Free is having a birthday and there's this big party down in the Speakeasy Club. . . well, that didn't help.

"By now I'm really exhausted and I decide to cut right out. I headed for Portugal and slept for three days solid. It was a small place, very quiet, full of 85 year old people very peaceful and NO music, just television with all the programs in Portuguese which I don't speak.

"After nearly a week of this, I'd peaced myself to death though and I came back. I got back here with \$12 in my pocket and they hit me with a customs duty bill for \$2,000! Had to write me a check."

□ FRANK SIMPSON

WIN \$500.00 Every Week!

UP TO
PRIZES PAID EVERY WEEK! NEW PUZZLE EVERY WEEK! NO TIEBREAKERS! WE PAY ALL POSTAGE!

We are giving out up to \$500.00 in cash prizes every week — win your share!

Just by joining the Money on Monday Club you will get a fresh new puzzle every Monday morning.

If you win this week's puzzle you can win up to \$500.00 in cash — and you get the money next Monday! You also get another fresh new puzzle, a new chance to win up to \$500.00 in cash! With the weekly puzzle you will get a list of last week's prize winners and the correct solution to last week's puzzle.

Remember, when you join, you will get a brand new puzzle every week, the prizes are paid every week, there are no tiebreakers, and we pay Air Mail postage both ways! To get your first puzzle and complete information as to how you can become a member of the Money on Monday Club, just fill out the coupon below and send it with 25c for postage and handling to:

Money on Monday Club, 7471 Melrose Ave., Dept. 7738, Los Angeles, Cal. 90046
CUT OUT & MAIL TODAY!

Please rush me by Air Mail my first puzzle and complete details on how I can become a member of the Money on Monday Club, without obligation. Enclosed is 25c in coin for postage and handling.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

(continued from page 23)

don't like each other but I don't know how true that is. As far as we are concerned, Canned Heat is just five guys who enjoy playing funky music together. We dig to play and we've put a lot into this band. We've all gone through a lot of heavy changes ... heavy personal pressures.

"There have been times and all in the same week when the whole band, wives and managers have left. Being in a band is like a second marriage and if things aren't good at home it can affect your playing and it has done in the past. The people seeing you on stage, they just don't realize that you've just left your wife and baby to spend 10 hard weeks on the road.

"Or you get a scene when you've managed to get to the gig, tuned up and are just about to go on stage when someone rushes into the dressing room and says the PA won't work — that's a bummer."

But if life on the road has its setbacks — there is the lighter side.

Canned Heat's drummer, Fito De La Parra is a Mexican national and has achieved some kind of superstar status in the land of his birth — everyone from the young fan to the President is aware of him. Because of this, Canned Heat was asked to play at the wedding of the President's rather switched-on son. However the VIP gig nearly ended in total chaos.

Hite remembered: "As we came out on stage, there was the President and the heads of state down at the front with all the jewelry flashing. All of a sudden I saw Al Wilson taking off his guitar and laying it down on a flat white surface. He had such bad eye sight that what he thought was a table was, in fact, the wedding cake.

"So there he was with his guitar just inches away from the cake. The only thing I could do was to make a flying tackle otherwise he'd have completely destroyed this beautiful cake. Luckily I was in time."

In leaving the interview Hite gave some personal observations about the state of the blues.

"I don't dig what the white sound has done to the black sound. You get all these old black singers buying fuzz tone guitars because it's proved successful for the white guys. But really the only ones who can do it are the new breed of young black blues musicians." □ ROY CARR

Are you still paying the list price for sheet music?

Now you can get 20% off on all sheet music, all music books and all instructional guides. Simply join Music Log's unique club.

A \$4.00 fee makes you a life-time member. Membership entitles you to our free bi-monthly catalog listing the latest in Popular, Folk, Rock, and Country Western music.

There's no minimum purchase, and everything you order is 20% off — for the rest of your life.

Unless you like paying the list price for every piece of sheet music, send your \$4.00 Lifetime Membership fee to:

MUSIC LOG

8 Taylors Mills Road

Englishtown, New Jersey 07726

JOIN NOW AND RECEIVE A GIFT COPY OF 63 BEST SELLERS OF THE YEAR —

A \$3.95 HANSEN PUBLICATION.

(Please note instrument of your choice)

1000's OF UNUSUAL SCIENTIFIC BARGAINS including... SPECIAL UNIQUE PSYCHEDELIC LIGHTING for Fun, Profit, Effects!

BLACK-LIGHT MIGHTY MITES



Relatively small (12") fixtures give surprisingly bright black-light. Mirror-finished reflector makes instant starting 8-watt, high-intensity bulb look like 40-watter. Up to 5,000 hours of safe, long-wave (3660A) black-light to really turn-on parties, light & theatrical shows, psychedelic decors, holiday decorations. Shockproof end-caps remove for safe, easy replacement of bulb and starter. Stands upright or horizontal. Aluminum case.

Stock No. 71,274LH \$14.95 Ppd.
DELUXE OUTDOOR/INDOOR MODEL
Stock No. 71,299LH \$19.95 Ppd.
\$8.95 ELECTRONIC STROBE!



Hand-sized solid state electronic strobe light at fantastically low price. Produces bright psychedelic effects like larger, far more expensive Xenon strobes, yet it's just 2 3/4 x 4 x 1 3/4" thick. Adjustable flash rate, approximately 3-10 flashes per second. Make stop motion effects, posters come alive. Great to take with you to parties, dances, outings, etc. Requires 2 9v transistor batt. (not incl.). Instructions.

Stock No. 41,443LH \$8.95 Ppd.
4 REPLACEMENT LAMPS—P-41,444LH \$1.00 Ppd.
VISUAL EFFECTS PROJECTOR SET



Dazzling, avant-garde visual effects. Fantastic variety. Incredibly beautiful. Special package offer contains all necessary apparatus. Create floating, exploding, fiery bursts of color like "Symphony of Spheres", "Chromatic Starbursts", "Crystall Starburst". Features 35mm 500 W. fan cooled projector, produces big image at short distance. Accepts two 9" diam. wheels (Dry Kaleidoscope & Hexidoscope), 2 cylindrical accessories (6" Colored Cloud & 5" Hexidoscope w/six internal mirrored walls). Perfect for entertaining, parties, photography. Complete instructions.

Stock No. 71,212LH \$79.50 Ppd.
Stock No. 71,295LH (Deluxe) \$99.50 Ppd.

PSYCHEDELIC LIGHTING HANDBOOK

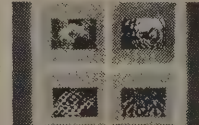
100 information packed pages! Fully explains latest in psychedelic lighting equipment, techniques, developments. Covers all facets of psychedelic light-show production including strobes, black lights, projectors, crystals, organic slides, mirrors, color organs, polarized color, light boxes, MusicVision, etc. Shows how to "psychedelize" parties, musical groups, shows or how to set up "electric trips" for private gatherings. 8 1/2" x 11" looseleaf paper punched for 3 ring binder. Stock No. 9100LH \$3.00 Ppd.



81 "WILD" 35 MM SLIDES

Created by Hollywood's premier special lighting effects man—Bob Beck. Produce fantastic backgrounds, light shows, psychedelic slide shows, etc. 81 pre-mounted slides specially selected for impact, vividness and/or intriguing scene. Range from "way-out" group of eyes to kaleidoscopic images, optical illusions, etc. Low-cost unduplicated sets fill popular Kodak Carousel tray. Ideal for modern professional—fun for amateurs.

Stock No. P-60,749LH (Set A) \$22.50 Ppd.
Stock No. P-60,750LH (Set B) \$22.50 Ppd.



MAIL COUPON FOR GIANT FREE CATALOG

148 PAGES—1000's OF BARGAINS

Completely new 1972 edition. New items, categories, illustrations. Dozens of electrical and electromagnetic parts, accessories. Enormous selection of Astronomical Telescopes, Unique lighting items, Microscopes, Binoculars, Magnifiers, Magnets, Lenses, Prisms. Many war surplus items. Mail coupon for catalog "LH."

EDMUND SCIENTIFIC CO., 300 Edscorp Bldg
Barrington, New Jersey 08007.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

EDMUND
SCIENTIFIC CO.

ORDER BY STOCK NUMBER • SEND CHECK OR MONEY ORDER • MONEY-BACK GUARANTEE
300 EDSCORP BLDG.
BARRINGTON, NEW JERSEY 08007

MAKE YOUR OWN MUSIC

WE'LL \$HOW YOU HOW!

There's **MONEY** in it.

NOTHING ELSE LIKE IT!
FREE INFORMATION, Write
MUSIC PRODUCTIONS, Dept. M
6 Beacon Street, Boston, Mass. 02108

GIVE ... so more will live
HEART FUND



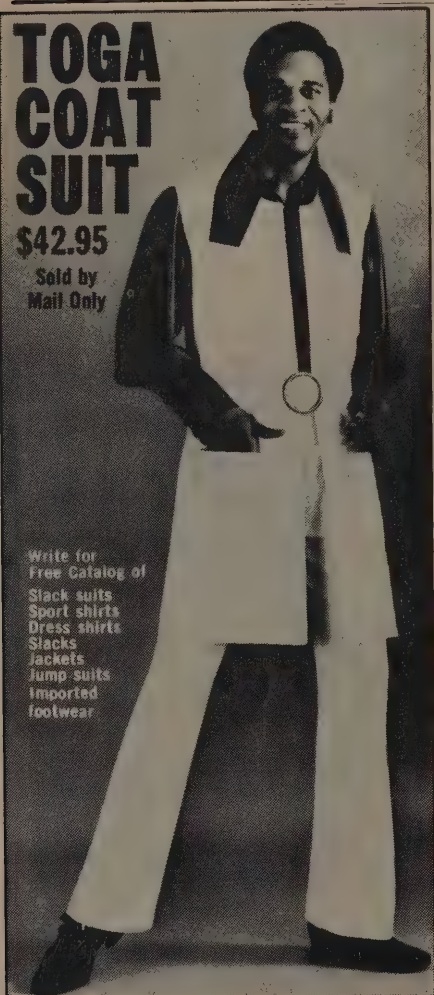
TOGA COAT SUIT

\$42.95

Sold by
Mail Only

Write for
Free Catalog of

Slack suits
Sport shirts
Dress shirts
Slacks
Jackets
Jump suits
Imported
footwear



A suit to make them stare ... and stare ... and stare! This coat, of 100% texturized bonded rayon, is 40" long ... with 16½" open vents on both sides; 4 big patch pockets; wide belt fastened with big round gold tone buckle. The slacks have 3" bolero waistband; button thru fly; 2 slanted front pockets; hidden back pocket; 20" flare bottoms. The SUIT of the SEASON! A689 White. A776 Purple. A777 Black. Coat sizes: S,M,L,XL. Slacks waist sizes: 28 to 38. For finished slacks bottoms, add \$2 and give inseam measure. \$42.95 ppd. or \$4 deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear.

Eleganza

WRITE
FOR
FREE
CATALOG

3321 Manley St., Brockton, Mass. 02403

EVERLY BROTHERS (continued from page 26)

HP: Why do we see so little written about you? Are you anti-Press?

PHIL: No, but I try to avoid them. All you get are the pseudo-analysations and they either ask you about pollution, politics or popularity. And it's not worth the timeliyng around. And besides I make a bad interview because I protect my privacy."

HP: How much time are you able to devote to writing now?

PHIL: All the time we're not on the road, I'm writing. I can't say how it happens -- but I know I have to work hard at it. Lightning doesn't strike twice.

I like sad songs. Maybe by nature we're sad people though I don't really believe that. I think when I was young I was more melancholy than now.

One problem we do have is finding the right sort of ma-

terial. I'm always on the look out for new material -- quote me on that!

HP: What is your recording scene like currently?

PHIL: It's been over a year and a half since we put a record, a new record, out. We're signed now with RCA and have just completed an album for them. I think it's the best LP we've done for about five years -- although it's difficult to describe. It's produced by Paul Rothchild who is a really good producer -- he's done stuff for the Doors and he also produced the new John Sebastian album. But even if the production is good it doesn't necessarily follow it's going to be a hit.

Apart from that album we're both doing solo ones. It's hard to say what the songs are like -- I can say they are this way or that way. But I'm not trying to make a personal statement and all that rubbish. But the solo albums won't be out for a while yet -- the dual album is the primary thing.

Don is also producing a group



DON EVERLY -- people expect the Everlys to do their old material.

called Starbuck and I think I'm going to produce my solo album. I'd like to do more producing but you can't produce if you haven't got the material and, like I said, we're short on material.

HP: *Your father is working with you now?*

PHIL: Right. Apart from the blood relationship, he's a very important person to us. We started singing together as a family 27 years ago -- with our mother too and now he has a kind of folky, kind of country act. He's a great entertainer. You know when we did our television show with him, he got a very good reaction and an awful lot of fan mail. He's touring with us now. I thought, Dad played with us in Las Vegas, so why not come on tour with us.

HP: *After 27 years singing professionally, do you still get nervous?*

PHIL: It's only a subtle kind of nerves -- my hands shake a bit and I feel my throat go dry but if the audience is fair, then there's no problem.

HP: *Is it correct you rarely do an encore?*

PHIL: Not unless we feel it is absolutely necessary. We don't have an encore number worked out.

HP: *Just for the record, who sings with the high voice?*

PHIL: Me. That is, when I'm not hoarse. We had to cancel a show in Vegas because of that. For three years now, I've felt my voice wasn't quite the same as before. I suffer a lot with laryngitis. In fact, soon I'm going to have an operation to sort it all out. It's only a minor operation -- quite common with singers.

HP: *Who do you admire currently?*

PHIL: That's a difficult one. The Fortunes. I think are a great group. Graham Nash is, I think, one of the finest harmony singers in the world. I like groups like Led Zeppelin and, of course, Rod Stewart. We've done a Rod Stewart number.

□ JULIE WEBB

We've lowered our price without lowering our sound.

The way things are going today, one of the nicest things to hear is that somebody's lowering a price. That's why we've lowered the price of our LPB-1 Power Booster from \$14.95 to \$8.95.

The LPB-1 is a compact solid state preamplifier that will boost the output of any electric instrument, such as the guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LPB-1 will let you derive optimum results from your amplifier.

- Maximum setting of the volume control will make your amplifier TEN times louder.
- The switch allows instant change from regular instrument output to pre-set boosted output.
- Increases guitar SUSTAIN.
- Vastly increases the performance of all distortion devices, wah-wah pedals and other accessories.
- Lifetime guarantee.

- Two models—one plugs into amplifier and the other plugs into instrument.

\$8.95

All Electro-Harmonix accessories are compatible and modular and any combination of more than one unit will give you an infinite variety of sounds.

For example, using 2 LPB-1's will give you even more power and more sustain. Turning up the volume level of the first LPB-1 past the halfway point will shift the second LPB-1 into overdrive. Using the first LPB-1 control, you can now develop this initial bare hint of harmonic distortion to any desired degree. The second LPB-1 can control the volume of the combination.

Try the LPB-1 out for 15 days. If it is not everything we say it is, return it to us for a prompt refund.



electro-harmonix

HP308

15 West 26th Street, New York, New York 10010

Please ship:

Quantity

LPB-1's (plug into amplifier) \$8.95

LPB-1's (plug into instrument) \$8.95

☐ Enclosed is a total check for \$

☐ Ship C. O. D.

☐ Please place me on your new products announcement mailing list at no charge.

Name

Address

City State Zip

WE READ YOUR MAIL

Dear Editor:

In my opinion the whole trouble with the people who write to Hit Parader is that they close their heads to too many musicians. They may be into a certain individual or group and then they won't listen to anyone else.

These are probably the same people who go around griping about their parents not listening to the potential of their heroes. They gripe and yet they make the same mistakes.

Another trouble spot is that everybody tries to generalize about today's sound. First you hear about the folk-rock revival with people like Taylor and John. If such is the case what explains the popularity of Grand Funk, Black Sabbath, Ten Years After? Everybody's got their own sound and style -- I'm hopeful that music is never going to be a mass produced art.

Let Hit Parader keep up the great job it's doing in covering the wide range of styles in today's music. I for one want to hear about them all.

M. Kidd,
Magnolia, Ill.

Dear Editor,

I disagree with James Johnson in the November issue. He seems to think he's some kind of authority on movies. I saw the movie "Gimme Shelter" also and I didn't come out feeling like crying. I came out feeling bad.

The Rolling Stones had it hard at Altamont and congratulations to them for surviving it. Johnson doesn't seem to realize that movies like "Gimme Shelter" make us want to improve the world, realize that it could be better. It's movies like "Let It Be" and "Woodstock" that

are deceiving us, showing only the sunny side of life.

It's people like Mr. Johnson who come out of "Gimme Shelter" with puffed up faces, saying "It's awful" instead of doing something about it. The only way to achieve peace is to work towards it and if we don't there will be a lot more rock festivals like Altamont. "Gimme Shelter" is definitely a step forward.

PAM,
Arlington, Virginia

Dear Editor,

You seem to overlook Simon and Garfunkel in Hit Parader. -- they seem to be buried under all that 'good trash' you feature. You cast them aside for a social outcast like me to discover. And it's no wonder: 99.9 percent of their songs reflect a certain amount of loneliness.

Folk music, in my opinion, is on an uphill trend, a trend started by Dylan back in the early Sixties. However where Dylan left off, S&G came in swinging and hitting grand slammers every time. Paul Simon is one of the best folk guitarists and Art Garfunkel puts a lot of sweat and pride into his singing. They've got the best harmony anywhere.

JILL ST. THOMAS,
Parsippany, New Jersey

Dear Editor,

I really enjoyed reading the article on Grand Funk Railroad: "Enemy of the Establishment." (Nov. issue) I can't see why the press dislikes these three guys. They are a very heavy group and they're beautiful people. Grand Funk is a group that wants to help and love their country and their brothers and

sisters. The older generation should listen to Grand Funk rap because they make sense, man. The older generation might learn something from this group.

KELLY WELLS,
Milford, New Hampshire.

Dear Editor,

What does "The Bear" (can't he give his right name?) mean in his letter by the "ugly Satan rock band, Black Sabbath? I suppose an anti-drug song ("Hand of Doom") or a song blasting those who start wars ("War Pigs") is Satan Rock! You can't get any heavier than Black Sabbath. Listen to "Master of Reality."

J. D. VAN MORRISON,
Ossining, New York.

Dear Editor,

Right on! To the kids in Woodstock, Canada. They have a worthy cause that should get all the attention in the music world. . . to get the Beatles back

together. We must preserve a great British institution. People, make some noise but make it plain you want them back.

We want every fan that the Beatles ever had to start an overall campaign to get them to come together. Rallies, demonstrations, bombard Apple Records and McCartney Productions with letters and telegrams. Enough to make them forget their differences and maybe start over.

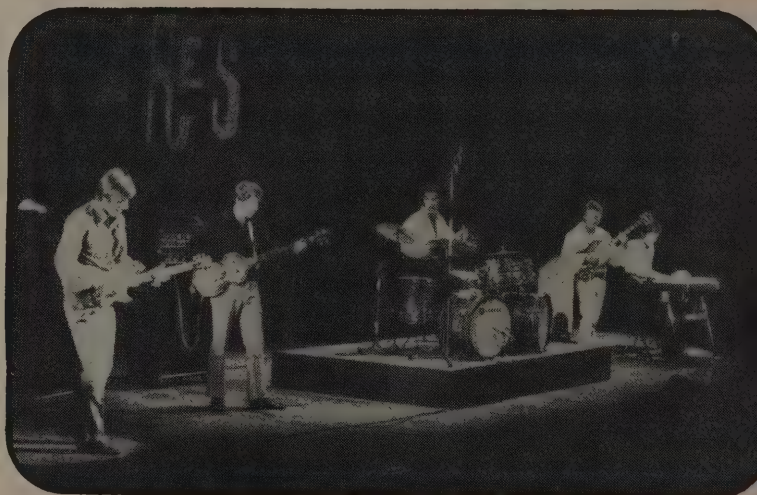
LINDA MCCARTNEY (no relation)
Morristown, New Jersey.

Dear Editor,

In your January issue you ran a brief article on the Ventures which has got to be the worst piece of journalism I've ever come across. It sounded like you didn't think they were worth spending your time on them.

The only reason I'm writing this is the fact that I think credit should be given where credit is due. The Ventures are one of the better groups around because they play some of the straightest rock around. I mean you don't have to sit and decide which lyric is the "heaviest" or "political." I've had it with groups like Grand Funk and their "political" lyrics with so-called deep meanings.

DENISE DAVIS,
Hapeville, Georgia.



THE VENTURES -- straight rock, no political lyrics or so called deep meanings.

COMING IN
HIT PAR

ADDER

JUDY
COLLINS
MATURING

PAUL
McCARTNEY
WINGING IT

PORTRAIT
GALLERY

ROLLING
STONES

JEFF BECK

PLUS

THE GOSPEL SCENE
J. GEILS BAND
TOMMY JAMES

AND
MANY
MORE



**NEXT
MONTH**

LOSE 10 LBS IN 10 DAYS ON THE FAMOUS GRAPEFRUIT DIET

This is the popular grapefruit diet that everyone is talking about. It has made people slim, attractive and youthful looking because it really works. Follow it exactly and you will lose 10 pounds in 10 days! And you will continue to lose pound after pound after pound. Best of all, you feel NO HUNGER. Fried chicken, rich gravies, spareribs, mayonnaise, bacon, sausages and scrambled eggs are on your diet. The secret is the balance of foods and because the diet keeps working for you. If you do not lose 7 pounds in the first 7 days, return your diet and we guarantee refund. Right now, this instant, YOU CAN START TO REGAIN THE FIGURE OF YOUR YOUTH. Send \$1. plus 25c pstg. & hndlg. to ARTEK GRAPEFRUIT DIET, Dept. 7738, 7551 Melrose Avenue, Los Angeles, Calif. 90046. FREE WITH EVERY DIET PLAN, our Leaflet of Helpful Hints on how to stay on a diet, psychological tricks, etc. that REALLY MAKE THE DIFFERENCE.

YOU CAN EAT THE FOODS YOU CRAVE AND LOVE

yet lose lumpy fatty excess weight

- No harmful drugs•No starvation diets
- No suffering hunger•No feeling sorry for yourself

Results Guaranteed or your money back

Yes, it is possible on the "Thintown" Plan! You can eat pie, sundaes, mashed potatoes, fried chicken, salad dressing, pot roast, milk shakes, goulash, waffles, muffins and lots more on the "Thintown" diet plan. How is it possible? The "Thintown" plan is not rigid. It is flexible and changeable so it conforms to your personal needs, your personal taste, your personal progress. It adapts to suit you, so it is more effective. And the wonderful "Safety Tabs" supplement and reinforce the plan to keep you nutritionally sound, to help guard against that let down deprived feeling that makes so many diets hard to bear.

No wonder the "Thintown" plan has worked while gimmicky, crash diets have failed!

Just read what some Thintown People have written us:

"Back to my Schoolgirl Figure"

"I never dreamed that fat pounds would go like that. I lost almost 15 pounds the past month and I'm headed back to my old schoolgirl figure; I couldn't be happier with "Thintown."

"Glad I Started"

"I sure am glad I started with "Thintown." I had tried so many times before to lose weight, but I just couldn't stick to those other diets. They made me nervous and constantly thinking about food. Now I am losing nicely and steadily. My Clothes look good on me again."

"I'm 18 pounds Lighter"

"Thintown is great. I just finished my first package. My scale says I'm 18 pounds lighter. My husband says I look great so send me another 30 Day supply."

HOW MUCH WEIGHT WOULD YOU LIKE TO LOSE?

Most people order "Thintown" with "Safety Tabs" on the following schedule:

Want to lose	Order
up to 10 lbs.	30 Day Pack
up to 20 lbs.	60 Day Pack
more than 20 lbs.	90 Day Pack

How much you can lose depends on individual characteristics such as physical condition, heredity, body type, eating habits, will power, etc. How much weight you should lose should be arrived at by consultation with your doctor. Show him the "Thintown" personalized plan and the "Safety Tabs." The tabs are a pleasant healthful adjunct to the "Thintown" plan to supplement your food, to help maintain proper nutrition and do not play a direct role in weight losses.

Unconditional Money Back Guarantee

You Must Lose the Weight You Want or Your Money Refunded.

Yes—results on the "Thintown" Plan have been so wonderful that we can dare make this offer. Order "Thintown." Use it as directed. If you are not satisfied "Thintown" has done everything you expect—if you don't lose the weight you want to easily, conveniently, without anxiety, hunger, cravings, without giving up all the foods that give you pleasure, then just ask and the full purchase price you spent will be refunded.

Could anything be fairer?

MAIL THIS NO RISK COUPON TODAY

Thintown, Dept. 7738

6311 Yucca St., Hollywood, California 90028

Rush me the "Thintown" Plan Pack including "Safety Tabs" on your money back guarantee stated at the left.

I want: ☐ 30 Day Supply \$2.98
☐ 60 Day Supply \$4.98
☐ 90 Day Supply \$6.98

(Please add 35¢ to cover postage and handling)

- ☐ I enclose _____ in full payment.
☐ Send C.O.D. I enclose \$1 good will deposit and will pay postman balance due on delivery.

Name _____
Address _____
City _____ State _____ Zip _____
(shipped in plain wrapper)

READERS' REVIEWS

TOMMY JAMES (Roulette Records)

I bought this album mainly out of curiosity. Being a reformed Tommy James and the Shondells fan, I wanted to see just how he sounded without the Shondells. Not bad. "Meet the Comer" sounds a lot like "Helpless" by Crosby, Stills, Nash and Young.

"Light of Day" sounds a lot like "Helplessly Hoping" by Crosby, Stills, Nash and Young. In fact, the album cover reminds me a lot of the cover of Neil Young's first album, which makes the whole thing seem a bit pretentious. But, if you don't mind people imitating other people, you can really get turned on by some of the songs.

Mary Jo Trunzo
Glassport, Pa.

MARK LINDSAY

You've Got A Friend (Columbia)

Although Mark is still with the Raiders, he has branched out with three soft-rock albums and this one is his latest. And his best. His voice has changed from the early Raider boyish tones to a masculine voice which indicates that he can breathe properly. This change reminds me of Dylan's change in "John Wesley Harding" or "Nashville Skyline" -- a change for the better.

Half of the songs are recent hits (like Carole King's "You've Got A Friend") but Lindsay belts them out as if he'd never heard them before by other artists.

The orchestra is too elaborate for his voice and the background music in "Never Can Say Goodbye" is just too much -- it spoils the song. These songs are for a melancholy Saturday afternoon; songs to think on; light romantic and smooth. But don't make a steady diet on this moody music -- it's a banana split for a meat and potatoes man. It's poetic, simply sun, to refresh your mind.

Judy Trowbridge,
Brownstown, Indiana.

JEFFERSON AIRPLANE

The Worst of... (RCA Records)

It is the "worst" of Jefferson Airplane.

The songs, "It's No Secret" and "Somebody To Love" which are studio recordings could have been better if they were live. The song they did take off a live album, "Plastic Fantastic Lover" was never any good to start with. "White Rabbit" a great song live is fair on this LP but is better live. Another mistake is putting "We Can Be Together" and "Volunteers" right next to each other. They're exactly the same at the start and the end.

Chip Martin,
Waco, Texas.

THE ROAD

Cognition (Kama Sutra)

"Cognition," defined as the act or process of knowing; awareness or judgement. That's the title of a new double album, a remarkable and powerful album by a relatively unrecognized but deserving group called The Road. The backbone of the group is its two lead singers, Phil and Jerry Hudson; a pair of ingenious writers and exceptional vocalists. On the first side is "Tuely and Mary's Medley," lyrically uncomparable to anything else. The medley, divided into three parts, "Tuely's Day," "Tuely and Mary," and "Make You See," focuses on the world, the squalor, and the change that must come. The piano work by Ken Kaufman is fantastic and the harmonies are perfect.

Side two turns the spotlight more over to the group itself with three original songs, "Alone," "Wellsville," and "Power of Love." Don Jake Jakubowski's organ is prominent on all cuts and definitely outstanding. Also to be credited are Nick DiStefano on drums and bassist Joe Hesse. Simplicity and harmony come into play on album two's cuts such as "If I Ever Needed A Woman" and "40 Days and Nights." Also featured on this album is the expert guitar work of Hugh McCracken.

Elaine Verano,
Tonawanda, New York.

JACK BRUCE

Things We Like (Atco Records)

If you ever liked Jack Bruce before you'll hate him after you hear this, his second solo album. Well, maybe "hate" is going overboard a bit but this is one awful album. The only good thing is John McLaughlin's guitar and Jon Hiseman's fine drumming. The album tries to capture a jazz feeling which it gets. But there's no melody at all. Dick Heckstall-Smith is there, blowing his sax constantly and each song sounds alike. I try to get into all kinds of music but if this is jazz. Long live Hard Rock!

Alex,
Charleston, South Carolina.



JACK BRUCE, second from left, as part of the late Blind Faith group. A reader reviews his second solo album.

Peace Love Brotherhood

JOIN NOW!

Become A Member Of

The Jesus Crusade

Yes, JESUS had long hair, sideburns, a beard, and wore long flowing robes and sandals. Almost 2,000 years ago, before computers, atom bombs, pollution, He knew the real meaning of life, of people, of love. He spoke one phrase, "LOVE THY FELLOW MAN, THY BROTHER." He never threatened war; He answered force with love.

Who Were The Followers Of This Gift Of God?

They were young, middle aged, elderly; the rich, the poor, all religions, colors, beliefs. They did not meet in fancy churches or temples. *They gathered in beautiful valleys, inspiring mountains, deep in wooded glades and forests.*

The World Chose Peace

Jesus, did not use force or wage war. He SPOKE GENTLY, KINDLY, WITH LOVE AND COMPASSION, AND THEN IT HAPPENED. Yes, it happened, for almost all people chose to follow this humble Man.

It's Happening Again: Join The Crusade!

Are we seeing a miracle? YES, SUDDENLY SOMETHING IS HAPPENING. Tens of thousands of Crusaders gather in the midst of beauty for Easter Services; Christmas is observed in dales & valleys; people march for peace, for love. Our music tells of Jesus and all the good He represents.

Join Now: The Future Is Ours

Yes, join the Crusade, be a Jesus Crusader. BE COUNTED AMONG THE BELIEVERS, IN PEACE, LOVE, BROTHERHOOD.



As A Crusader YOU GET ALL THIS!

- 1 A beautiful Lifetime Crusade Membership Card, with the picture you see on this page, the official membership pledge, and a place for your personal name.
- 2 Suitable for framing, a parchment-like poster manuscript sheet of Bible quotations of Peace and Love, words to live by.
- 3 A lifetone wallet-size portrait of Jesus, to carry with you always.
- 4 Crusades bumper sticker. Show that you belong; call for Peace, Love, Brotherhood.
- 5 Your own Crusader enrollment forms, you may enroll your friends in the Crusade. Be a Crusader leader for your area.
- 6 For Crusaders only: brotherhood labels to put on envelopes, books, etc.
- 7 Members bonus: a list of Crusaders. Meet or write in Crusader togetherness.

Don't delay . . . prove that you belong; show your Crusader card, bumper sticker, peace and love labels, plus all other items listed above. Due to membership records, materials, and involvement, we ask you to send a one-time personal membership fee of \$2.00. FOR THIS WE THANK YOU.

Crusade, CHAP 7738

P.O. Box 48682, Los Angeles, Calif. 90048

YES, I BELIEVE IN, SUPPORT, AND WANT TO BE A MEMBER OF THE JESUS CRUSADE. Enroll me as a Crusade Member, and send me all of the Crusader items listed above. Find enclosed my one-time personal membership fee of \$2.00; there will never be any other costs.

☐ Special Rush Handling, 25c Extra

WELCOME, FELLOW CRUSADER!

Name _____

(PLEASE PRINT)

Address _____

City _____

State _____

Zip _____

ARRIVALS

Gayle McCormick thinks she is a "shy girl!" But shy girls don't usually become singers, or the only girl singer in a group (She was previously part of Smith — now she has her own back-up group, the Underhand Band). "Being on the road, travelling in a station wagon, driving all night — one girl with five guys. . . the shyness, I suppose, soon goes. It's kind of an uneasy situation though at first — you have to learn the way they think and they have to learn the way you think," she admits.

"I suppose the best way, being on the road with a bunch of guys, is non involvement. I mean, you ARE a member of the group. I don't mean you have to turn rugged overnight or anything like that. . . . Once a guitar player did fall in love with me and that was a bad situation, me, being the girl singer, to let him down without hurting his feelings and also having this working relationship with him.

"The dressing room business, or lack of them, lack of privacy, is really the least of it. It's the living and working and travelling together — that's where the problems start. However, I have been lucky. . .

"The road itself doesn't get me down. I enjoy it until the third week usually, that's when the exhaustion sets in. Except when something happens like a gig we did in Illinois when Smith travelled 500 miles overnight for nothing. The promoter wasn't there with the money and we didn't have the money for a hotel — we just turned round and drove back.

"I guess I'm a person who must like being on the move — I never held a job for more than six months. I was a secretary, a student, counter girl at a dry cleaners — but, of course, singing was really what I wanted."

Gayle joined Smith in St. Louis where she was born. She was already singing locally and was well known to the local disc jockies. A group arrived for a gig in the city and asked if there was a local girl who could do a few dates with them. One of the disc jockies recommended Gayle. Gayle met Smith and there was some considerable empathy between them.



GAYLE McCORMICK — likes being on the move.

All the gigs went smoothly until the group had an offer to appear in Florida. They wanted Gayle with them but Gayle's parents objected to their 19 year old daughter making such a long trip.

Gayle went, and opened in Key West. "That hurt, but since then my parents and I have made up," she says.

Finally Smith, with Gayle, arrived in Los Angeles still travelling. Here, though, they stopped long enough to play the Rag Doll in the Valley — in between Gayle had appeared (singing) at the Pussy Cat A Go Go in Las Vegas. But in the Rag Doll audience was Del Shannon and Brian Hyland who were impressed enough to get Smith together with ABC Dunhill, who were impressed enough to sign them. The first album was "A

Group Called Smith," released in 1968 and out of it came a smash hit, "Baby It's You."

It was good times for Smith — and Gayle McCormick was even booked for "The Dating Game!"

However Smith started crumbling, various members drifted away to do their own thing and for the second album Gayle was the only original member. With Smith's new sidemen, "Minus Plus" was released, did well.

By now Gayle was changing: "I was into Aretha and Tina Turner, had been for some time but I guess I saw myself getting deeper into my own style and this decided me to go it alone, making the break."

Now she has her own solo album out — "I like what I've done, some of it. I like what I'm doing. But wait until you hear me really together."

Free yourself from the bureaucratically dominated sources of electricity!

The Mike Matthews Freedom Amp will let you—

- *play your axe while traveling to a gig.*
- *blast out in the solace of the woods.*
- *lead a pilgrimage to the mountains.*
- *become a star.*



This 400 watt peak **PORTABLE** amplifier uses patented low drain circuitry which allows it to operate on standard flashlight batteries. Just one specially designed super heavy duty 10" speaker is all that's needed to pump out all this power, making this unit the most compact, rugged amplifier ever developed. In fact, it's so rugged we've guaranteed it for 10 years.

The Guitar Amp.

The Guitar Amp comes with a built in Attack Equalizer Control System. This allows you to suck out and emphasize the BITE you get just when your pick plucks the strings. The attack control used in conjunction with the tone control will give your instrument all the balls you want, letting you taste and feel each note.

The Bass Amp.

The Bass Amp has a Heavy Low Frequency Resonance Control. This gives the amp more depth and wallop than units with two 15" speakers.

The P. A. Amp.

The P. A. Amp has ultra recording studio fidelity to match all the phenomenal power it delivers.

If putting things together is your bag, we also have the same amplifiers in Kit form. Each Kit comes with all parts and a set of easy to follow instructions.

All Matthews Freedom Amplifiers are available with the option of (DC) batteries only, or with AC/DC capability.

If you are not completely satisfied with the factory wired Mike Matthews Freedom Amp simply send it back to us within fifteen days and get your money back.

electro-harmonix

HP308

15 West 26th Street, New York, New York 10010

Please ship:	Factory wired	Complete kit
DC Guitar Amp	<input type="checkbox"/> \$179.00	<input type="checkbox"/> \$129.00
AC/DC Guitar Amp	<input type="checkbox"/> 229.00	<input type="checkbox"/> 169.00
DC Bass Amp	<input type="checkbox"/> 189.00	<input type="checkbox"/> 139.00
AC/DC Bass Amp	<input type="checkbox"/> 239.00	<input type="checkbox"/> 179.00
DC P. A. Amp	<input type="checkbox"/> 179.00	<input type="checkbox"/> 129.00
AC/DC P. A. Amp	<input type="checkbox"/> 229.00	<input type="checkbox"/> 169.00

- ☐ Enclosed is total check for order \$_____
- ☐ Ship C.O.D. Enclosed is 10% deposit \$_____
- ☐ Please place me on your new product announcement mailing list at no charge.

Name _____

Address _____

City _____ State _____ Zip _____

THE SHOPPING BAG



KEY-MAN SLACKS FROM HORTOX, INC.

The flare seen everywhere. KEY-MAN'S newest twill knit casual slack lights up the ghost-town scene. A great new packable styled to make the most of bold new belts and its go-together Easy Mixer shirt. Slack, in fashion colors of plum, navy, brown, or grey, comes in waist sizes 27" - 36".



NEW KINGMONT GUITAR PICK

Kingmont announces a new guitar pick that won't slip off the fingers when playing. A narrow band encircles the forefinger, preventing the pick from slipping or accidentally dropping.

When not in use, the "Band-it" hangs conveniently from the tuning stem, which eliminates searching and fumbling about.

It is made of a plastic material designed to give a smooth, no-slap action on the light gauge strings.

The pick stays in position without being gripped; the guitarist can switch back and forth from picking to fingering without missing a beat. Available in heavy, medium, thin and ultra thin.

THE SHOPPING BAG

Name.....
Address.....
City..... State..... Zip.....

SHOPPING BAG/HIT PARADER
529 Fifth Ave., N. Y., N. Y. 10017
Dear Sirs:
I would like more information about



GUILD AUTO-RHYTHM HAS BUILT-IN AMP

Guild DE-20 Auto-Rhythm Unit is the "extra man" for guitarist, organist, pianist, accordionist any player who wants additional rhythm effects behind his own instrument.

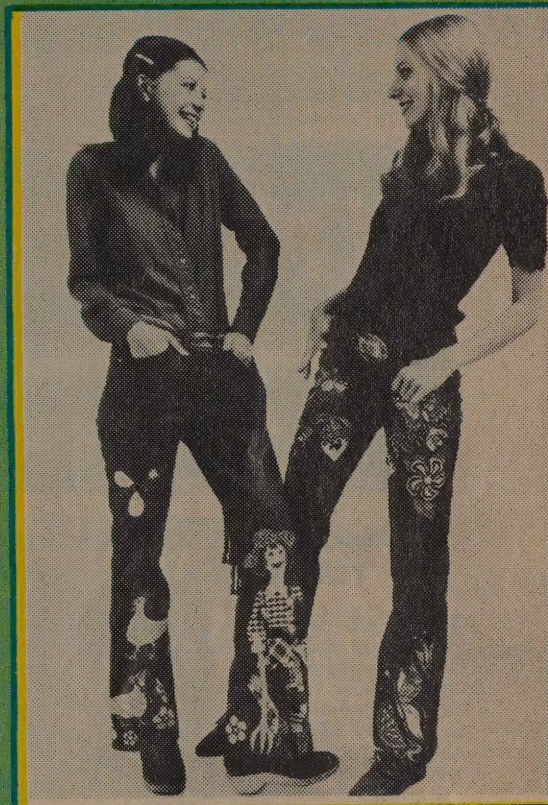
With a built-in amplifier and instrument channel, Guild Auto-Rhythm offers a choice of 20 electronically produced mixable beats. Snare drum/bass drum, with

or without cymbal/brush, may be controlled separately.

Unlike some other rhythm units, Guild Auto-Rhythm has a separate instrument channel with its own volume control. With 50 watts of power, the unit is all solid state. It has 2 speakers, 2 inputs for instrument and pedal, and on-off foot switch. Cabinet size is 15-3/4" wide, 9" deep, 29" high. A plexiglass dust cover for the control panel is included.

NEW FROM WRANGLER

For dressed-up jeans with a distinctive touch, Wrangler suggests using old fabric scraps for a one-of-a-kind design. On the left, the scarecrow was fashioned from swatches of calico, polka-dot and check print cotton. The animals and flowers were cut out of already-printed fabric and sewn on. On the right, the butterflies and flowers were drawn and colored with acrylic paints. Details were embroidered in.

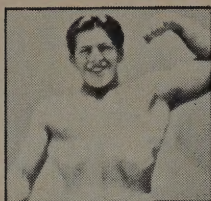


ANTON INTRODUCES "THEME JACKETS"

Let everyone know where your sympathy lies with one of four styles: the American, with colorful U. S. flag emblem; Rebel American, with Confederate flag; American Ecology, with the new ecology flag; and American Peace, sporting the universal peace symbol.

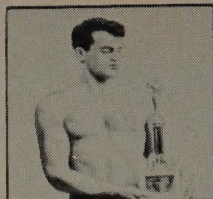
Anton's American Peace Jackets are a machine-washable blend of 50-50 Dacron and Rayon, all others are 100% water-repellent Nylon. All Anton Theme Jackets are also offered in a lined version with insulation provided by 4.4 -oz. Dacron 88 polyester fiberfill, lined with durable taffeta and feature Nylon full-knit cuffs for maximum cold weather protection.





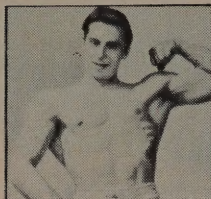
J. Miller, California

"A Chest
like ATLAS"



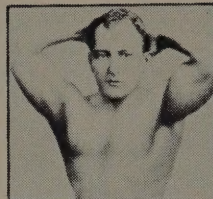
R. Oppliger, Washington

"Shoulders
like ATLAS"



T. Manfre, New York

"Biceps
like ATLAS"



C. Withrow, W. Virginia

"Strong
as ATLAS"

I packed their bodies with handsome HE-MAN muscle

—IN JUST 15 MINUTES A DAY! *Charles Atlas*

Charles Atlas
Holder of Title "World's
Most Perfectly
Developed
Man"

**Now Tell Me What Kind of Powerhouse Build
YOU Want — Right in the Coupon Below!**

WHERE do you want powerful, manly muscles on your body? On your chest — like Jack Miller shown above has? On your arms — so you'll be as proud of your biceps as Tommy Manfre is of his? How about your shoulders? Your back and legs?

Just give me the word. Just send me that coupon below and I'll show you how I give fellows a HE-MAN build that "wows" the girls and puts respect into the eyes of men. I don't care how skinny or weak, fat or soft, young or old you are right now. I BUILD MUSCLES! See for yourself how I can do it for you — the way I've done it for thousands of other fellows!

**How Long Does it Take?
See Results in Even 7 Days!**

Once you know how my Method works, you put it to work in 1-2-3 fashion. It's so easy you'll enjoy using it. And it works so fast, your friends will be amazed at how quickly YOU turn into a rugged, virile HE-MAN, alive with muscle!

Imagine what will happen the first time you step out of your house in your superb new build. As you walk down the street, girls who never noticed you before will now try to get your attention. Instead of being ashamed of tak-

ing off your shirt at the beach, you'll strip proudly — while all eyes admire your thrilling build. Good jobs — high pay — stardom at sports — parties, dates, good times — the best things in life come easy to the man with the Atlas-Built Body!

**My Secret Must Work — or
You Don't Pay a Cent!**

I'm so sure my secret will work for you, that I'll make you this guarantee: YOU MUST BE ABSOLUTELY CONVINCED that my Method is building real muscles on your body . . . or it doesn't cost you a penny!

The Secret is DYNAMIC-TENSION — the very same method I used to turn my own puny little 97-lb. body into the World's Champion! No barbells; no gadgets; no complicated apparatus. All you need is DYNAMIC-TENSION! It takes the "sleeping power" now waiting in your body and — in the privacy of your own room, in just 15 minutes a day — it turns you into the tower of strength and energy you've dreamed of becoming! A husky, big-shouldered bull of a man — ready for anything! Mail that coupon now — don't spend another minute in a second-rate body!

A husky, big-shouldered bull of a man — ready for anything! Mail that coupon now — don't spend another minute in a second-rate body!



**TROPHY
GIVEN AWAY**

You can win this Championship Trophy. Given to students who show greatest improvement!

**CHARLES ATLAS, Dept. 285R
115 East 23rd St., New York, N. Y. 10010**

*Dear Charles Atlas: Here's the kind of
Body I Want*

(Check as many as you like)

- ☐ Broader Chest and Shoulders
- ☐ More Powerful Arms and Grip
- ☐ Slimmer Waist and Hips
- ☐ More Powerful Leg Muscles
- ☐ More Weight—Solid in the Right Places
- ☐ Better Sleep, More Energy

Send me absolutely FREE a copy of your famous book showing how "Dynamic-Tension" can make me a new man. 32 Pages crammed with photographs, answers to vital health questions, and valuable advice. I understand this book is mine to keep and sending for it does not obligate me in any way.

Print Name.....Age.....

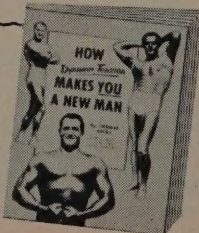
Address.....

City & State.....Zip Code.....

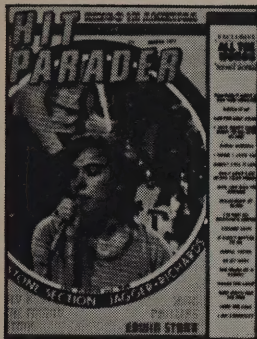
In England: Charles Atlas, 21 POLAND ST. London, W. 1.

FREE My Valuable, Illustrated, 32-page Book.
Not \$1.00 — Not 10¢ — but FREE!

OVER 5 MILLION MEN have already sent for my free book. 32 Pages crammed with actual photos of fellows who have become real Atlas Champions my way. Jam-packed with valuable advice on health and strength, answers to vital questions. No obligation. So check the kind of body YOU want in the coupon and send it to: **CHARLES ATLAS, Dept. 285R
115 East 23rd Street, New York, N. Y. 10010.**
In England: Charles Atlas, 21 POLAND ST. London, W. 1.



HIT PARADER back issues available NOW



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Head The Call"



APRIL, 1971

Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

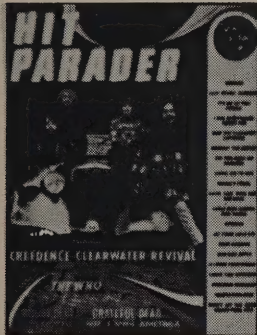
"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"



MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"



JUNE, 1971

Creedence Clearwater Revival
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Apeman"
"Rose Garden"



JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

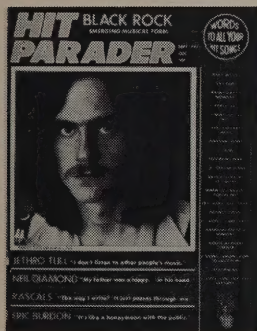
"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"



AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

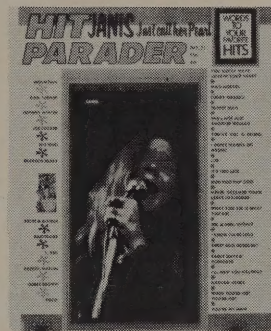
"Power To The People"
"Never Can Say Goodbye"
"It!"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"



SEPT, 1971

James Taylor
Neil Diamond
The Rascals
Eric Burdon
Jethro Tull
Santana

"Rainy Days And Mondays"
"I'll Meet You Halfway"
"Only Believe"
"Reach Out"
"I'm Coming Home"
"I Feel The Earth Move"



OCTOBER, 1971

Janis Joplin
Joe Cocker
The Who
Mountain
Tina Turner
Johnny Winter

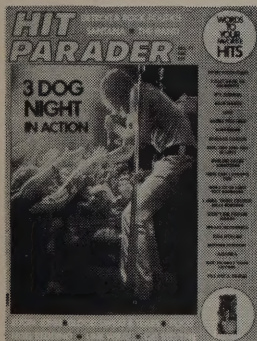
"Wild Horses"
"Puppet Man"
"It's Too Late"
"Sweet And Innocent"
"You've Got A Friend"
"Life"
"Funky Nassau"



NOVEMBER, 1971

Paul & Linda McCartney
Grand Funk Railroad
Melanie
The Who
Stevie Nicks
Sea Train

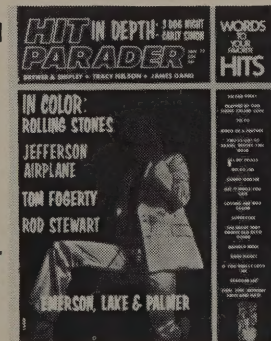
"Mercy, Mercy Me"
"Riders On The Storm"
"Liar"
"I'm Leavin' "
"Rings"
"If Not For You"
"Rainy Jane"



DECEMBER, 1971

Santana
Three Dog Night
The Band
Elton John
Cat Stevens
Noel Redding

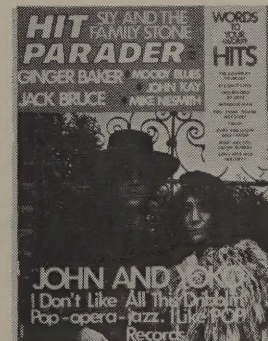
"Sweet Hitchhiker"
"Rain Dance"
"Surrender"
"Spanish Harlem"
"I Just Want To Celebrate"
"Where You Lead"
"Mother Freedom"



JANUARY, 1972

The Rolling Stones
Jefferson Airplane
Rod Stewart
Tom Fogarty
Carly Simon

"So Far Away"
"Yo Yo"
"Birds Of A Feather"
"Gimme Shelter"
"Superstar"
"Bangla Desh"
"Stagger Lee"



FEBRUARY, 1972

John & Yoko
Sly
Ginger Baker
Jack Bruce
John Kay
Moody Blues

"It's Only Love"
"Two Divided Love"
"Only You Know And I Know"
"Midnight Man"
"Long Ago And Far Away"
"Touch"

60¢ PER COPY

\$3.00 ANY SIX

\$5.00 ALL TWELVE

HIT PARADER, Dept. HP472
CHARLTON BUILDING, DERBY, CONN. 06418

Gentlemen: Enclosed is \$..... (Canada Add 25% - Foreign 50%)

☐ MAR. 1971 ☐ JULY 1971 ☐ NOV. 1971
☐ APR. 1971 ☐ AUG. 1971 ☐ DEC. 1971
☐ MAY 1971 ☐ SEPT. 1971 ☐ JAN. 1972
☐ JUNE 1971 ☐ OCT. 1971 ☐ FEB. 1972

☐ ALL TWELVE ISSUES

Name.....
Address.....
City..... State..... Zip.....



Second chance for high school drop-outs to get a diploma



Now you can Finish High School at home

EARN A DIPLOMA IN YOUR SPARE TIME
WITHOUT LOSING A DAY'S PAY

PREPARE FOR A BETTER JOB WITH HIGHER PAY

\$94,000 extra income in a lifetime

U.S. Government figures show the average high school graduate earns \$94,000 more than the non-graduate. Here's what the extra money can mean:



Live in a home of your own in a fine neighborhood.

Drive a new car, provide other luxuries for your family.



Watch your savings account grow.

Here's a convenient, pleasant way for anyone over 17 to finish high school at home — with just a few hours a week of spare-time study. You don't have to go back to school — school comes to you.

This practical program is offered by Academy for Home Study. It was planned especially for working men and women who need a diploma to get ahead and can't take time out to go back to classroom study. It offers these advantages:

- **Full Credit for Previous Schooling**
- **Simplified, Easy-to-Read Lessons**
- **True-False Multiple-Choice Tests**
- **Experienced Instructors**

A diploma means a lot today — in prestige and in cash, and in greater job opportunities.

Get the Full Story—FREE

Send for Academy's FREE booklet. It tells you how you can finish high school at home. Low cost, easy terms. You will also receive *free* a valuable Government booklet with advice for drop-outs. You may discover you are much closer to completing high school than you imagined. Mail coupon below today for both booklets. There's no cost or obligation. Academy, 425 South Dearborn Street, Chicago, Illinois 60605.



ACADEMY FOR HOME STUDY

425 S. Dearborn Street, Dept. 76-903, Chicago, Illinois 60605

Please rush FREE booklet on how to finish high school at home, also free Government booklet. No obligation.

Print Name..... Age.....

Address..... Apt. No.....

City & State..... Zip.....

01M